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-Mark Rios


Ceanothus x 'Blue Sapphire'
Blue Sapphire Ceanothus


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MARCH 2007





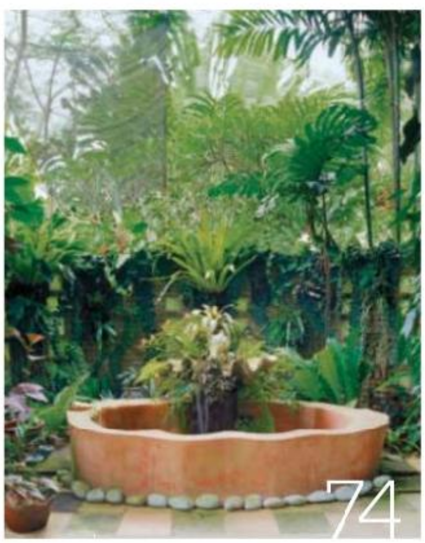
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Features



On the cover: A very hot plant—*Gerbera* Giant Spinners™ Orange & Yellow. See page 51. Photo by Steve Gunther.



JACQUELINE KOCH; ROGER FOLEY; HINES HORTICULTURE; TIM STREET-PORTER


room with a view.
POOLSIDE LOUNGE CHAIR DESIGNED BY JOHN HUTTON
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For more, check out gardendesign.com.

MICHAEL KRAUS (2); ROGER FOLEY; TIMBER PRESS; MARION BRENNER; KARTELL

POSTAL INFORMATION *Garden Design*, Number 143 (ISSN 0733-4923). Published 7 times per year (January/February, March, April, May, June/July, September, October/November) by World Publications, LLC, P.O. Box 8500, Winter Park, FL 32790. ©Copyright 2007, all rights reserved. The contents of this publication may not be reproduced in whole or in part without consent of the copyright owner. Periodicals postage paid at Winter Park, FL, and additional mailing offices. **SUBSCRIPTIONS:** U.S.: $23.95 for one year, $39.95 for 2 years. Canadian subscribers add $8.00 per year, foreign subscribers add $21.00 per year. For subscription information, please call 800/513-0848. **POSTMASTER:** Send address changes to *Garden Design*, P.O. Box 421145, Palm Coast, FL 32142-1145. For faster service, please enclose your current subscription label. Occasionally, we make portions of our subscriber list available to carefully screened companies that offer products and services we think may be of interest to you. If you do not want to receive these offers, please advise us at 1-800-513-0848. **EDITORIAL:** Send correspondence to Editorial Department, *Garden Design*, P.O. Box 8500, Winter Park, FL 32790; E-mail: gardendesign@worldpub.net. We welcome all editorial submissions, but assume no responsibility for the loss or damage of unsolicited material. **ADVERTISING:** Send advertising materials to RR Donnelley & Sons Company, Lancaster Premedia Center, Attn: *Garden Design* Ad Management Module, 216 Greenfield Road, Lancaster, PA 17601 Phone: 717-481-2851. Retail sales discounts available; contact Circulation Department. Following are trademarks of *Garden Design* and World Publications, Inc., and their use by others is strictly prohibited: The Golden Trowel Awards; Fresh; Growing; Style; Sage Advice; On Design.


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BUSINESS AND EDITORIAL OFFICES	460 N. Orlando Ave., Suite 200, Winter Park, FL 32789
SUBSCRIPTIONS	800-250-1523
PUBLICATION AGREEMENT NUMBER	1685317
CANADA RETURN MAIL	4960-2 Walker Road, Windsor, Ontario N9A 6J3
CUSTOMER SERVICE	For subscription-related queries, call: 800-513-0848; write: P.O. Box 421145, Palm Coast, FL 32142-1145. For editorial or advertising correspondence, write: P.O. Box 8500, Winter Park, FL 32790; e-mail: gardendesign@worldpub.net; or fax: 407-628-7061.









Hot 100 Hunting



HOW DO WE FIND AND CHOOSE THE PLANTS IN OUR ANNUAL Way Hot 100? The secret is pretty simple: We get out of the office and look around, and we talk to people who really know their plants. Jenny Andrews, *Garden Design*'s managing editor and writer/kahuna of the Way Hot 100 article that begins on page 51, discovered candidate plants all over the country. On a trip to Oregon she encountered, among others, *Abies koreana* 'Horstmann's Silberlocke' and *Scabiosa* 'Ultra Violet'. In Columbus, Ohio, it was *Iresine* 'Blazin' Rose' and *Gerbera* Giant Spinners™. In Lancaster, Pennsylvania, *Penstemon* Phoenix™ Red and *Corynephorus* 'Spiky Blue' showed up. She also got some excellent insider tips from nursery owners and experts like San Francisco's Flora Grubb (*Strelitzia juncea*) and North Carolina's Tony Avent (*Kniphofia northiae*).

Jenny is not the only one to search far and wide. At right, see a few favorites of executive editor Joanna Fortnam and style editor Donna Dorian. As for me, I don't exactly consider myself another Dan Hinkley (who in this issue reports from the Galápagos Islands, page 87), but I did my share of plant hunting—mainly while walking my dog. A neighbor shared a tasty limequat with me. A nearby yellow kangaroo paws in a purple pot looked stunning, and so did a crimson agastache in a front yard. I told Jenny about all of these plants and she thought they were all nice, but not quite WH100-worthy. The most eye-catching plant I saw all year was the staghorn sumac *Rhus typhina* 'Tiger Eyes' in full autumn color in Minneapolis. But it turns out this plant had been featured in Way Hot 100 a few years ago.

My hunting was more successful at the Jackson & Perkins testing grounds outside of Somis, California, where I saw some wonderful roses that made the grade. But my favorite plant of the year is now in my front yard. That's Little Ollie™ olive, a bushy dwarf that makes a nice low hedge with all the good olive qualities (elegant, silvery foliage and minimal care needed) and none of the bad (messy fruit). I'll start lobbying for it right now for 2008's Way Hot 100.—**BILL MARKEN, EDITOR IN CHIEF**

■ *P.S. Look out for some of our Way Hot 100 plants—along with spectacular furniture and outdoor grills—at* Garden Design*'s own garden at the annual San Francisco Flower & Garden Show, March 21-25 (gardenshow.com).*

Other Favorites

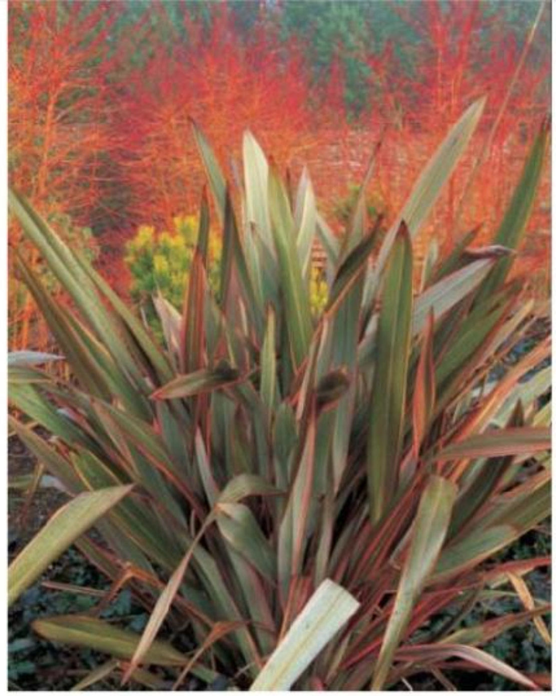
DONNA DORIAN

- *Juncus effusus f. spiralis*: Great houseplant too
- Verbascum: An old-time favorite
- *Chondropetalum elephantinum*: Fine structure in a pot

JOANNA FORTNAM

- *Lilium nepalense*: A rare Gothic gem
- *Solanum quitoense*: Architectural, powerful presence, with "what's that" appeal
- *Oxalis* 'Silver & Gold': Stylish foliage plant, especially in a pot

MAIA MARKEN



JOHN GLOVER

Seeing Orange

I am so very glad Dan Hinkley will be writing regularly, and especially look forward to the article on his garden. Could you identify the bright orange plant behind the phormium in the photo in his Jan/Feb article, page 84 [shown right]? Thanks.—**Jo Shields**

The plant is a bloodtwig dogwood, Cornus sanguinea *'Midwinter Fire'.*—**Ed.**

Inside Track

As an interiors gardener I was thrilled and inspired by your article "Silk Route" [Jan/Feb, page 29]. It would be nice to see something in every issue of *Garden Design* for us "inside" gardeners. I bet most people spend more time indoors than out—where are you right now? Is there a plant nearby? Wouldn't it be nicer if there were? Inside gardening is growing! Thanks so much!—**Dabney Rose, Fayetteville, AR**

Golden Trowel Grass ID

I was perusing your Jan/Feb issue and I came across a plant that was not identified. It is in the Golden Trowel winning garden of Tina Dixon, on page 83. It is beside the hosta, variegated, light and airy, maybe some type of fern? Any help you could provide would be greatly appreciated.—**Jamie Jackson Mahaffey, Erie, PA**

That is a variegated form of Japanese forest grass or hakone grass, Hakonechloa macra.—**Ed.**

NOTE: *We wish to make it clear that the Golden Trowel article about Tina Dixon's garden in Bothell, Washington, should have listed Sammamish Landscape as a co-entrant. Owner Mike Jeppesen played an integral role in the design and implementation of this winning landscape.*—**Ed.**

Sustainable Style

I was so excited to see sustainability issues come up in your June/July 2006 issue but even more excited to see that the thread continued in your October/November issue with the "Agri Couture" and "Taking the LEED" articles. I think we can all learn and be inspired from cross-industry awareness articles such as these. Just goes to show you don't have to give up looking fabulous and living well in order to do good. Keep up the good work!—**Sean G. Schmidt, Co-founder Sustainable Style Foundation**

Plans are in the works for a regular green design column in Garden Design.—**Ed.**

Mysterious Orbs

Help! I have to know what those mysterious solid yellow orbs are on pages 94 and 95 of the June/July 2006 issue ["A Family Garden"]. What material are they made of, and is it possible to purchase similar ones? Thanks for your help!—**Julie Muse, Chelsea, MA**

Those are exercise balls, which can be bought at stores selling gym and exercise equipment. They are typically made of vinyl, plastic or solid foam rubber. If you plan to leave them outdoors for any length of time, vinyl would be longer lasting; plastic can be damaged by exposure to heat and sunlight.—**Ed.**

Better Late Than Never

Thank you for the lovely late bloomers ["Fashionably Late," September, 2006, page 26]. For no apparent reason, other than that I love fall and want to extend it, my garden is full of these beauties. I would like to add a few others:

- *Gentiana asclepiadea*
- *Schizostylis coccinea*
- *Artemisia lactiflora*
- *Caryopteris* x *clandonensis* 'Worcester's Gold'
- *Salvia guaranitica*
- *Salvia greggii*
- *Begonia coccinea*
- *Boltonia asteroides*

Thank you very much for the attention paid to fall's aliveness.—**Jude Russell, Portland, OR**

Morocco in March

We just returned from Morocco where we stayed in riads with fabulous courtyards and gardens. A friend lent me a copy of your March 2006 issue with an article on the gardens of Morocco [page 78]. It was wonderful!—**Susan van den Toorn, Washington, D.C.**

Exploring Exterior Design



Elizabeth Cooley, Marketing Director for the Casual Furniture Industry, Merchandise Mart Properties, Inc., and Panel moderator Donna Dorian



From left to right: Janice Feldman, Craig Bergmann, publisher Diane Turner, Jason Champion and Guillermo Castellaros.

As a media sponsor of the 2006 International Casual Furnishings and Accessories Market at Chicago's Merchandise Mart, *Garden Design* magazine hosted a panel of experts to address issues in exterior design. Moderated by style editor Donna Dorian, the panel included landscape architect Craig Bergmann, Jason Champion of Design Kollection, Guillermo Castellanos of MITO Landscape Design and Janice Feldman of Janus et Cie. They discussed the distinctions between the roles of interior, exterior and landscape designers, and the use of new materials and products in the garden. For full coverage of the discussion, go to gardendesign.com.



The Merchandise Mart will continue to host the International Casual Furnishings and Accessories Market for another ten years—next year's event takes place September 17 to 20, 2007.

TCLF Reception at the ASLA Annual Meeting



Douglas Reed of Reed Hilderbrand Landscape Architecture; Lenore Rice and Maura Seibert of Seibert & Rice.

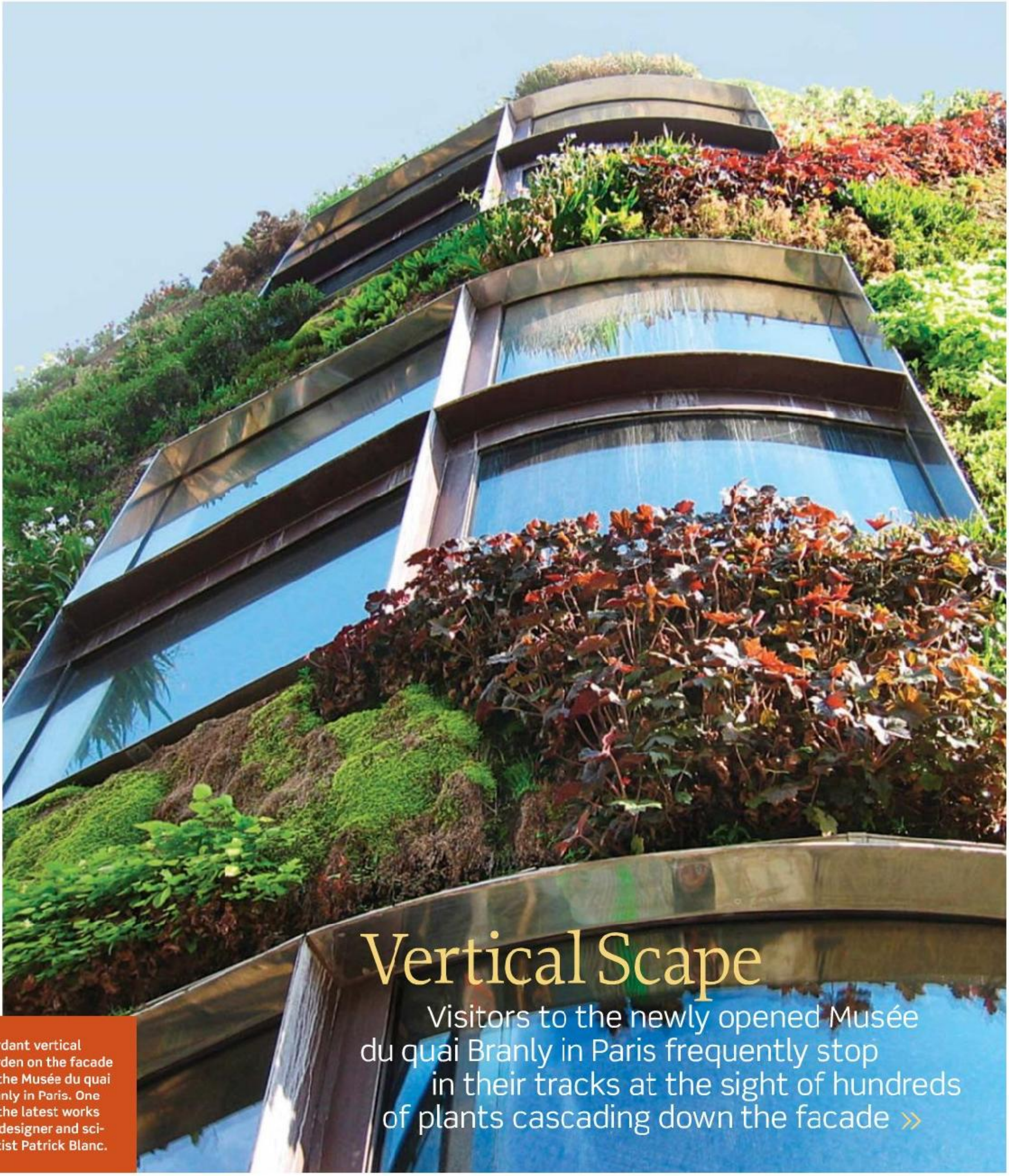
The Cultural Landscape Foundation held a reception in honor of its partners in education—*Garden Design* magazine and the American Society of Landscape Architects—and to present a Mayoral Proclamation confirming that October 9th was officially "Save our Parks and Open Spaces Day" as bestowed by Twin Cities Mayors Coleman and Rybek. The event was held in Minneapolis at October's ASLA Annual Meeting and EXPO.



TCLF Founder Charles Birnbaum presents a Mayoral Proclamation.



Party guests included ASLA members and friends of *Garden Design*.



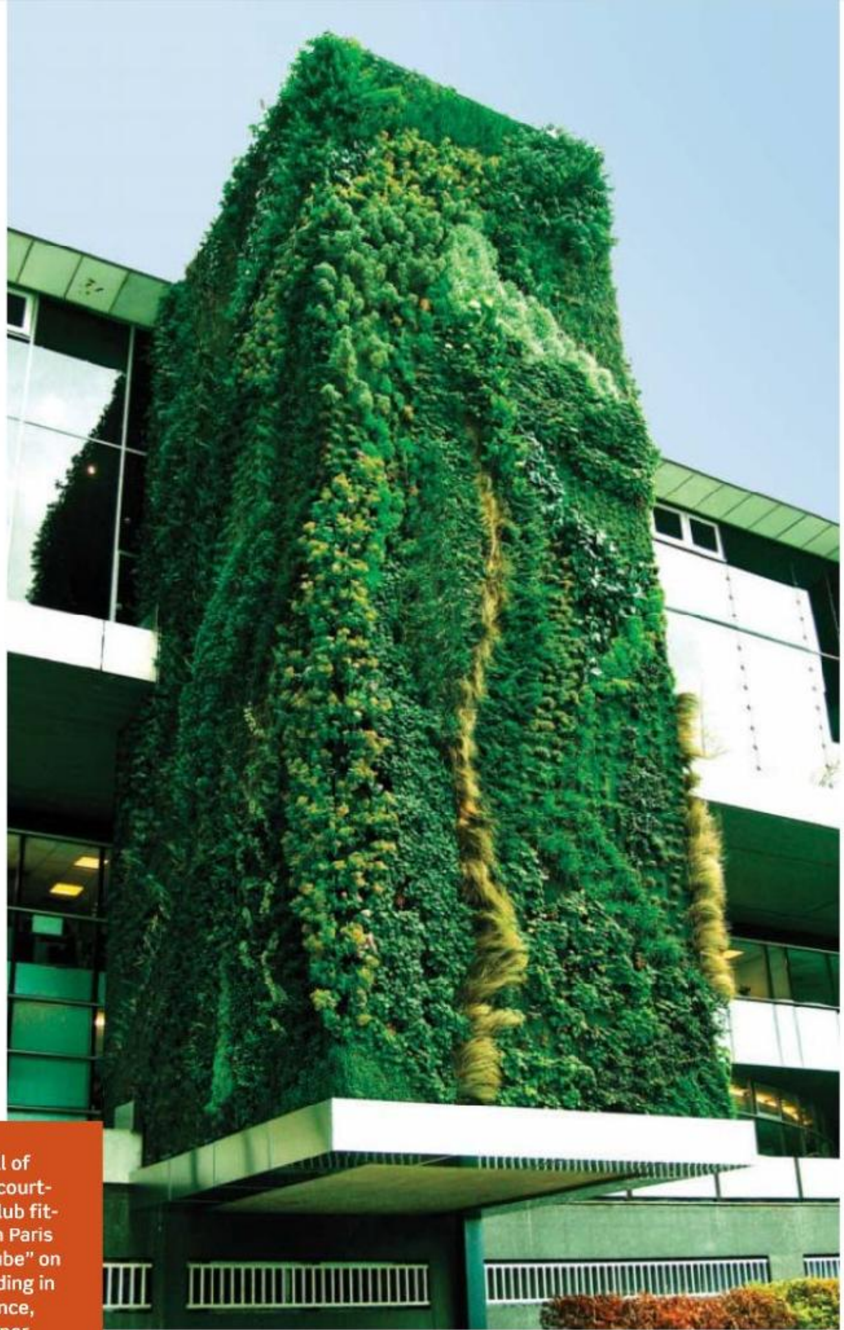
Vertical Scape

Visitors to the newly opened Musée du quai Branly in Paris frequently stop in their tracks at the sight of hundreds of plants cascading down the facade »

PATRICK BLANC

Verdant vertical garden on the facade of the Musée du quai Branly in Paris. One of the latest works by designer and scientist Patrick Blanc.





PATRICK BLANC (2)

of the administration building, including such favorites as sedum, liriope, iris and tiarella. Clearly linked in proportion and fenestration to the 19th-century buildings beside it, the facade is an artfully composed vertical landscape of 1,500 plants growing out of the wall. This engaging garden is the creation of French botanist and artist Patrick Blanc, whose signature, patented vertical gardens transform contemporary architecture into living works of art.

"Working on a vertical plane implies a totally different approach to plant display," says the 53-year-old Blanc. "My compositions deal with plant volume, leaf colors and leaf pattern. Flowers are usually a bonus ... For many species, growing vertically is closer to their natural habit than growing in a pot or on the man-made horizontal plane."

From top: Wall of plants in the courtyard of Ken Club fitness center in Paris and green "cube" on an office building in Nanterre, France, both by designer Patrick Blanc.



On his first expedition to the tropics at 19, Blanc noticed many understory plants grew on rocks and trunks and needed little light or soil as long as they had moisture. He was still a student when he built his first "plants everywhere room" in 1978. Sixteen years later, he was the star of the third Chaumont garden festival, where his vertical garden installation astonished visitors. Today, Blanc, a working scientist specializing in tropical plants (who frequently sports green hair), has completed 150 vertical gardens. His system of drip irrigation and rot-proof growing medium on a metal frame can be used both indoors and out. Two indoor installations in New York City are the Girbaud store in Soho and a dramatic second-floor window display at the Phyto spa in Midtown. He often works on high-profile projects with major names in architecture and design, like Jean Nouvel (at Branly and the Fondation Cartier), but he has also created a wall in a blighted suburb of Paris.

Vertical gardens are a worldwide phenomenon and some environmentalists envision cities clothed in green. Two years ago, at Expo 2005 in Aichi, Japan, a 164-yard-long planted vertical wall, dubbed the "Bio Lung," showcased 30 vertical garden systems, and the Vancouver Aquarium in British Columbia recently opened a new building with a green wall of native species. In Australia, innovative landscape architect Vladimir Sitta has been musing on vertical gardens for 20 years: "I'm a techno-optimist," he says. "We used technology to screw things up—we can turn to technology to save us."—**NANCY BERNER**

fyi Vladimir Sitta will be discussing his design philosophy in a lecture titled "Vertical Green: Inevitable Gestures in Modern Cities" at the Chicago Botanic Garden, April 26, 7-9 pm. For more information, call CBG at 847-835-8261 or see chicagobotanic.org/school.


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FROM LEFT TO RIGHT: San Remo in Dune (stock #: BO 0004 2473); designed by Old World Weavers for Stark Fabric; sold through designers and architects: Call 212-355-7186 or see starkcarpet.com. ■ Yin & Yang in Tan White (stock #: 26747-004) from Scalamandre; sold through designers and architects: Call 800-932-4361 or see scalamandre.com. ■ Santa Fe Sun in Adobe (stock #: 290-28) from Sina Pearson Textiles; sold through designers and architects: Call 212-366-1146 or see sinapearson.com. ■ Fret Work in Sahara (stock #: 5100-24) from Chella Textiles; sold through designers and architects: Call 805-560-8400 or see chellatextiles.com. ■ Alfresco in Sundial pattern (stock #: F5360/02) from Osborne & Little; sold through designers and architects: Call 212-751-3333 or see osborneandlittle.com. ■ Cabana Way in Pomegranate from Robert Allen; sold through designers and architects: MSRP $74 per yard, call 800-333-3777 or see www.robertallendesign.com.—**DONNA DORIAN**

MICHAEL KRAUS






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Sparkling white blossoms of *Hydrangea arborescens* 'Hayes Starburst' in the garden of Nashville landscape designer Troy Marden (top).

i love this plant

'Hayes Starburst'

Most of us aren't lucky enough to have even one special new plant pop up in our garden. It is even rarer when, this gem having fallen victim to moles, the same plant appears a second time. But that's what happened with *Hydrangea arborescens* 'Hayes Starburst'. Discovered by Hayes Jackson in his garden in Anniston, Alabama, this is one of the newest, most beautiful selections of our Southeastern native smooth hydrangea. The flowers first open as typical white lacecaps, but within days the outer florets double and form a starburst effect. Then the interior flowers also become double. Before the show is over, the entire inflorescence has become an ivory-green cream-frothing mass lasting several weeks. Compact in form, 'Hayes Starburst' will reach about 3 to 4 feet tall and wide. There have been some reports of it being temperamental, but I believe this to be a result of poor drainage—remember, the species grows hanging off cliffsides and on steep hills. Properly sited, mine has performed beautifully. Admittedly, it's a little slower to develop than some of its siblings like 'Annabelle', but with a little patience and care, it will create a stunning specimen.—**TROY B. MARDEN**

TROY MARDEN


Where do you Rock?

on the web

Garden Writers Uncensored

Garden blogs combine the best aspects of daily newspapers, websites and diaries for readers and bloggers alike

IT'S PURE JOURNALISM UNENCUMBERED BY EDITORS, publishers and censors. From their beginnings in the mid-1990s, blogs (short for Web logs) have proliferated at breakneck speed and have now entered the realm of mainstream communication.

This is freedom of speech at its best, since most blogs let bloggers write articles ("posts") with virtually no limits on length, frequency or content, and the writer has the liberating experience of posting to the blog at a moment's notice, rather than depending on a website programmer. These new voices have the potential to elevate us above superficial dailies into a blogosphere of savvy writing.



Gardening is a natural fit in this high-tech forum since gardeners always want to know more and love to share. But all garden blogs are not created equal. While many are rather dull "my garden" diaries, those created by knowledgeable writers can be magical reads and sources of solid information. Good blogs are treasure troves of news packed with photos, illustrations, ancillary links and databases. And, since articles accumulate in an archive, click on an archive category and, bam, you can read all the posts ever written on that subject.

Among these pro blogs are regional writings by people who garden with the same issues and plants as you—Massachusetts gardeners won't want to miss Dreams and Bones for its regional flair. National blogs like the irreverent Garden Rant are broader, touching on bigger issues. Human Flower Project is a good example of an international blog with fascinating glimpses into the art, culture and ecology of gardeners around the world. Another way to group blogs is by subject; GardenDesignOnline keeps you up to date with the landscape design world.

Currently you can receive information about new blog content through your e-mail by RSS feeds. This brings the technology of big news wire services to every blogger. Soon the RSS subscription system should be even more user-friendly.

Whether you just log on when you can or never miss a post, the rants of your favorite bloggers will bring you ideas, inspiration and a steady stream of refreshingly uncensored news.—**MAUREEN GILMER**

KATE MILLER

blog roll of honor ■ **wearemadeofdreamsandbones.blogspot.com** A local blog by Leslie who writes on the joys of a New England gardener's life. ■ **gardenrant.com** Pithy, hysterically funny, with poignant news and views of all aspects of the garden world. Don't miss their Manifesto! ■ **humanflowerproject.com** A fascinating international blog about people, ecology and flowers by Julie Ardery. ■ **gardendesignonline.com** Hard-core design, landscape, events and locations by designer Jane Berger. ■ **seedhead.com** News on plants and people from Degen Pener. ■ **aloegardenwilderness.blogspot.com** Eurica Teichman writes and photographs the exotic flora and fauna of South Africa.



RECIPE

- 1 philodendron leaf
- floral foam
- 10 lime-green anthuriums
- 1 fantail palm leaf
- 1 bunch of bear grass
- 1 glass vase 12 in. high by 9 in. wide

Line the vase with a philodendron leaf cut in half. Place floral foam within it to keep it in place. Cut nine anthuriums very short and place them together in the floral foam, like one big flower. Add water. Place a fantail palm leaf (sans stem) behind the anthuriums for support and add a bunch of bear grass, looped from one side to the other, with one end tucked into the floral foam, for a glamorous backdrop.

the cutting edge

LIME GREEN, PLEASE

In 1980 Pierre Cardin discovered the young, Provence-born-and-bred Olivier Giugni and hired him as design director of Les Fleurs de Maxim's in Paris. He went on to open companion shops for Cardin in Tokyo and New York before opening L'Olivier in Manhattan, now counted among the best florists in the city—and beyond. "My signature is to use leaves as background," says Olivier. The trend he jumpstarted shows no evidence of ending soon. Just as chic is his elegant downtown shop, with an exotic garden in the back, open for lectures and your next engagement party.—**DONNA DORIAN**

For more on L'Olivier see lolivier.com; call 212-255-2828 for the shop at 213 West 14th Street, New York, and 212-774-7676 for the shop at 19 East 76th Street.

MICHAEL KRAUS



Lilium nepalense

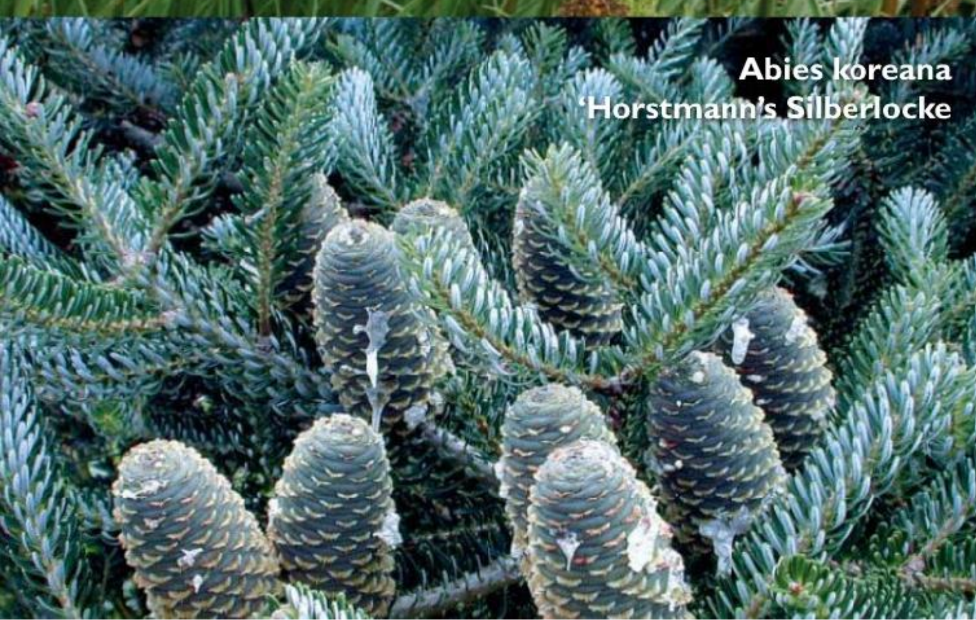
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Kniphofia northiae



Abies koreana 'Horstmann's Silberlocke

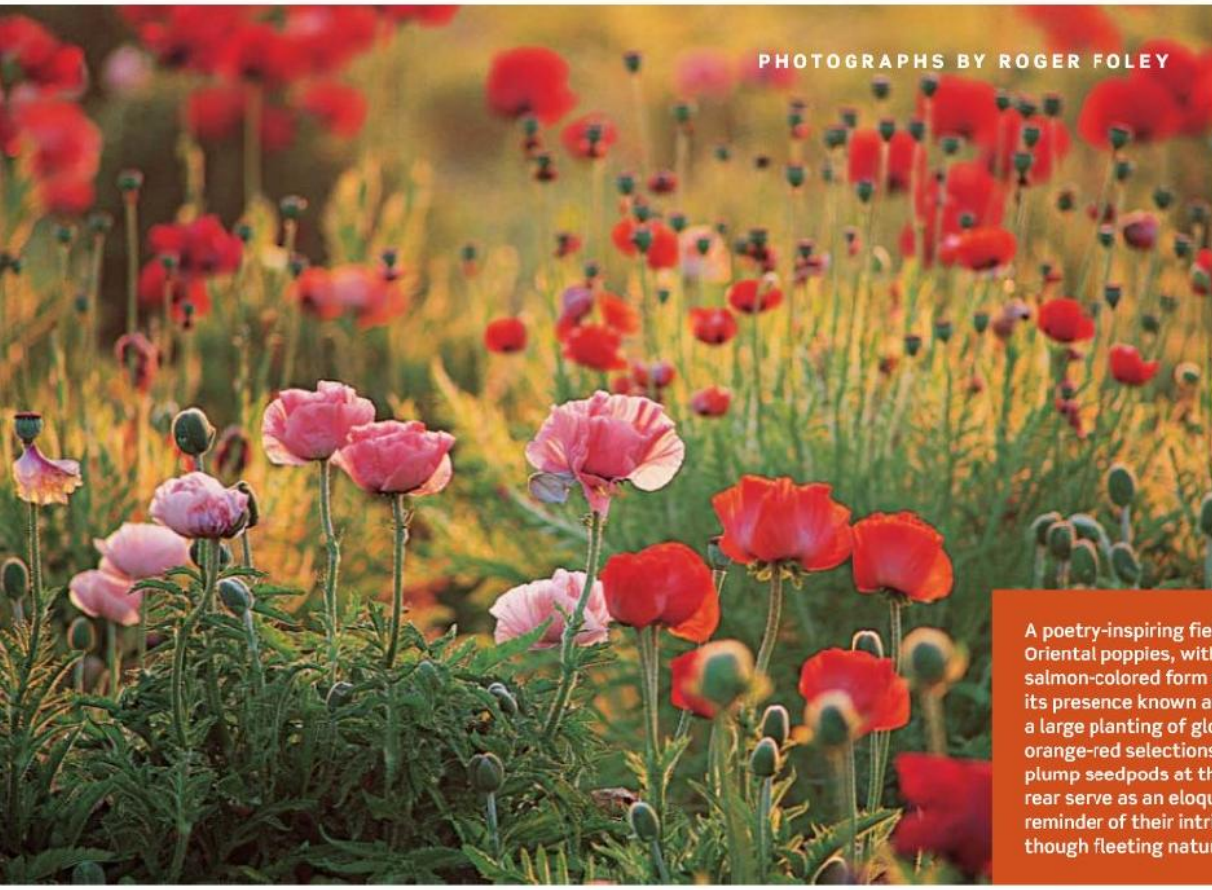


Fuchsia procumbens 'Variegata'

Pretty Poppies

Unabashedly flamboyant and exuberant in bloom, Oriental poppies deserve their brief time in the spotlight

THE FLOWERS OF ORIENTAL POPPIES CAUSE WRITERS TO WAX ELOQUENT—"GORGEOUS," "vivid," "shimmering," "silken." Starting with the retina-sizzling red-orange of the species (*Papaver orientale*), hybridizers have created pulse-quickening hot reds and oranges, luscious pinks and pristine white. Look into the center to find the distinctive (sometimes absent) black blotches and a mass of stamens surrounding the characteristic central ovary that matures to a seed-filled "pepper-shaker" capsule. Oriental poppies bear their single to semi-double, 3- to 8-inch, crepe-paper blooms on 2- to 4-foot stems above dense clumps of hairy leaves, the clumps (and the floral show) increasing in size from year to year.—**RAY ROGERS**



PHOTOGRAPHS BY ROGER FOLEY

A poetry-inspiring field of Oriental poppies, with a salmon-colored form making its presence known among a large planting of glowing orange-red selections. The plump seedpods at the rear serve as an eloquent reminder of their intriguing though fleeting nature.

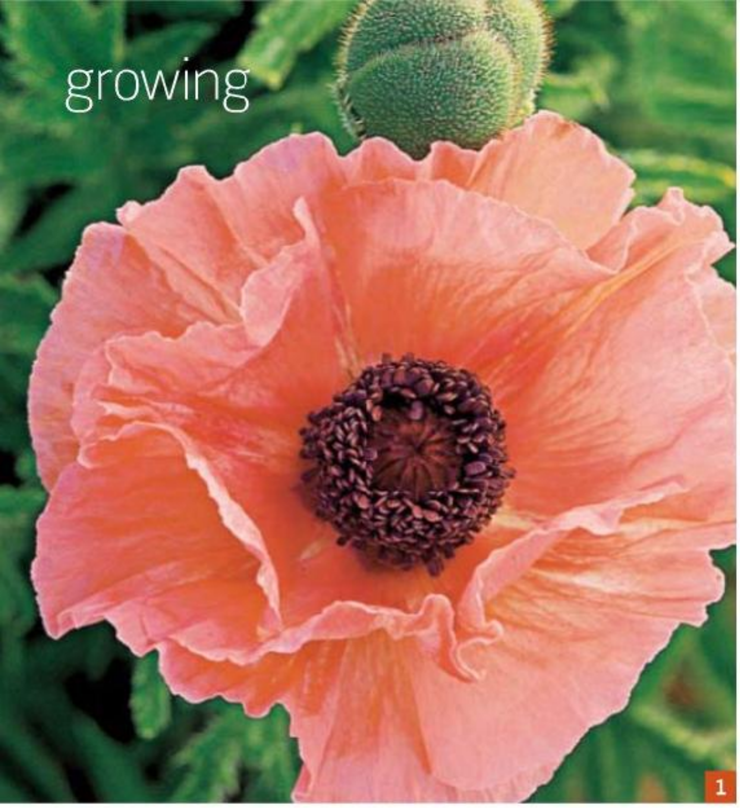
Appeal: The sumptuous and voluptuous Folies-Bergère petticoats of Oriental poppies dance above their abundant clumps of unapologetically coarse, hairy leaves. While their bloom season is brief and the foliage disappears in summer, they make a vivid, memorable splash and can be used with other plants to accommodate their eccentricities.

Zones: Although they seduce gardeners in much of North America and the rest of the temperate world, Oriental poppies grow best in Zones 5 to 7, thriving where summers are relatively cool. They languish then perish in the heat and humidity of Zone 8 and hotter.

Exposure: Full sun is best to enjoy abundant flowers and healthy foliage, but they will tolerate an hour or two of shade if their other cultural conditions are met. High shade from



'ORANGE GLOW' A subtle blending of sizzling orange and yellow tones shines forth from large ruffly, ripply blooms perched on stiff, 3-foot-tall stems.









[1] 'HELEN ELIZABETH' A long-time favorite cultivar with crinkly petals of soft salmon-pink fluttering on 24- to 30-inch stems. **[2] 'GRAUE WITWE'** Striking icy white touched with palest lavender, contrasts sharply with the black basal spots and clutch of purplish black stamens. Stems reach 28 inches tall. **[3] 'RASPBERRY QUEEN'** Three-foot stems proudly bear huge, luscious, bright raspberry-rose blooms with crepe-paper petals and black blotches. **[4] 'MAIDEN'S BLUSH'** Large, ruffled flowers of white and blush pink open to 6 inches across on 24- to 30-inch stems. Blooms from the middle to the end of the poppy season.

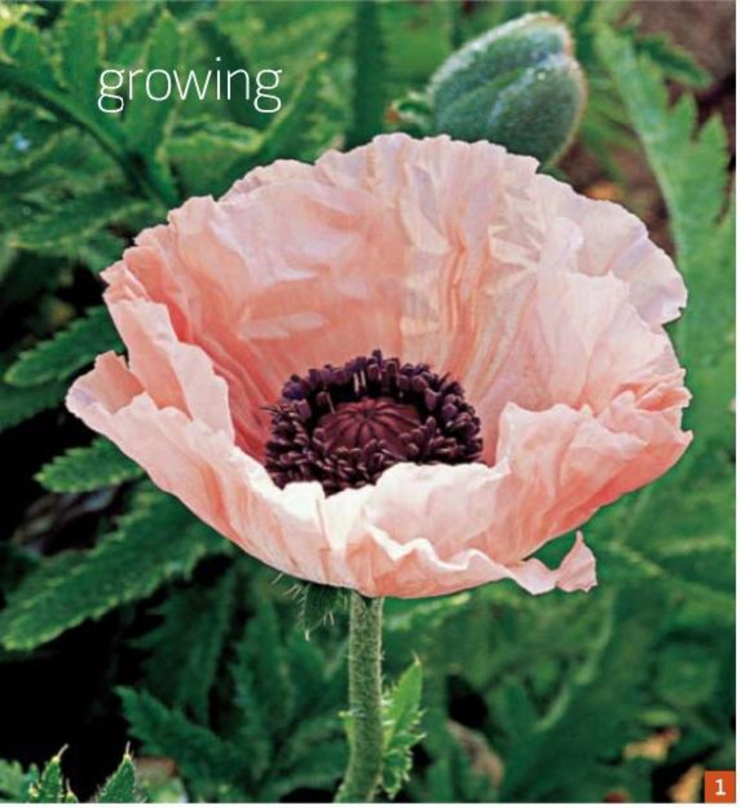
trees can help them tolerate the heat of Zone 8. Too much shade anywhere, though, will encourage the flower stems to flop around and the plants to grow poorly.

Soil: Well-drained, deep, reasonably fertile soil containing some organic matter (the gardener's holy grail called "loam") produces excellent results, but soils just on the clayey or sandy side also suit them well. Make sure water doesn't stand in winter or summer, which will lead to root rot and eventually kill the plant.

Care: Oriental poppies can be tough as nails and persist for years or be finicky and challenging to grow well. Plant them in mid to late summer when dormant or when just beginning to produce leaves in fall, but do this carefully—their brittle roots resent disturbance. If possible, transplant them from containers while still in bloom to make sure you're happy with the color. To deal with the poppies' habit of dying down in summer, gardeners have come up with some creative planting combinations, with baby's breath often recommended as a companion to disguise the dying foliage and cover the bare spots. However, many other perennials as well as sub-woody shrubs and annuals will fill the bill. The humdrum option of covering bare spots with mulch does mark and shade their resting places.



'TURKENLOUIS'
Brilliant, fiery red flowers with frilly fringed edges and black centers above 30- to 36-inch stems tempt admirers to take a closer look.









[1] **'JULIANE'** An immaculate (unspotted) medium pink confection developed in Germany. Stems are 24 to 30 inches tall.
[2] **'CHINA BOY'** Large ruffled orange flowers with feathered creamy white centers call attention to themselves on 3-foot stems.
[3] **'DEGAS'** A late-blooming, glowing deep orange, with dark interior blotches on 28-inch stems.
[4] **'CEDAR HILL'** Small, graceful, single, pale-pink flowers flutter on 3-foot stems, ushering in the Oriental poppy season. Hybridized in 1924 by Martin Viette, who started Viette Farm and Nursery in Fishersville, Virginia, now owned by his son André and grandson Mark, where all of the poppies on these pages were photographed.

designing with poppies ■ Exploit their bold but fleeting nature by using them as accents in a large perennial bed or mixed planting. ■ If you find yourself in their thrall and can afford the space, feature poppies in masses of one cultivar or combinations of two or more, ideally against a fence or hedge to show off the flowers. ■ Celebrate a favorite cultivar by using it as a specimen plant along a path or edge of a bed. ■ Many fall-blooming perennials (aster, boltonia), summer- and fall-blooming sub-shrubs (perovskia, caryopteris) and annuals (*Ipomoea batatas*, kochia) can mask the dying foliage and potential bare spots. But give everything adequate room to grow.

EXTERIOR SHUTTERS & SHUTTER HARDWARE

When the admiring throngs **BECOME TOO MUCH,** *our shutters close for privacy.*



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1

Elastic Plastic

In Italian hands, plastic becomes the darling of smart design and technology

PLASTIC, IN ALL ITS MANY VARIETIES—POLYETHYLENE, POLYPROPYLENE, FIBERGLASS, nylon, synthetic wicker, acrylic, resin, and too many others to name—is an acrobatic, ingenious material. Mold it, inject it, and it goes almost any which way you want—from plastic bag to automobile bumper to a piece of outdoor furniture. Relatively inexpensive, weatherproof, recyclable and, when molded, easily mass-produced, plastic has been shown little respect by American designers, who tend to use it as a substitute for other materials. But the Italians—oh, those Italians—made it beautiful, discovered its sense of humor, and keep plumbing its possibilities, coming up with new technologies that morph into edgy new designs year after year. "For them, plastic is not a substitute for anything—it's plastic in all its nobility," says Alan Heller, whose firm, Heller Designs, specializes in plastic contemporary furniture developed for the most part by Italian designers. "There is 'sentire'—a feeling—to it." Just take a look.—**DONNA DORIAN**



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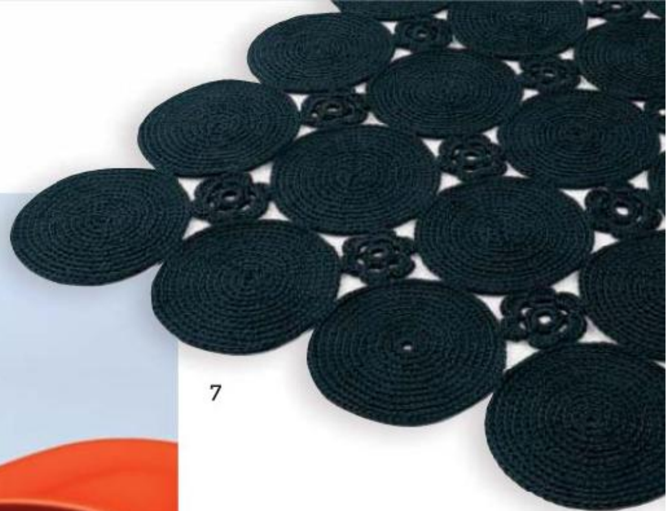


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[1] **SUPERNATURAL:** This hot-off-the-press introduction by the British designer Ross Lovegrove represents the latest in 21st-century plastic technology. Even if you don't care about the science, you gotta love the price. From Moroso: $176. Call 800-705-6863 or see moroso.com.

[2] **HOLEPOT:** I mean, how many pots do you know with a sense of humor? Leave it to Serralunga, the 170-year-old Italian firm, which uses the most advanced technologies. From Serralunga: $460. Call 646-283-2698 or see themagazine.info.

[3] **KITE CHAIR:** Take a ride to outer space or check out the tube in this satellite-shaped chair by Karim Rashid. Could be the next step after the Barcalounger—and we all need that. From Design Within Reach: $498. Call 800-944-2233 or see dwr.com.



7



4



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6

[4] VOIDO: Leave it to Ron Arad to reinvent the rocking chair, this time combining rotational molding with polyethylene. Grandma wouldn't know what to say. From Magis: $900. Call 415-925-2701 or see magisdesign.com.

[5] FPE: That's fast talk for "Fantastic Plastic Elastic," of course. This time, the drive to create a good, affordable design led Ron Arad to plastic and the exclusive technology that created this robust, stackable chair, set on aluminum tubes. From Kartell: $282. Call 866-854-8823 or see kartell.com.

[6] MOON FLOOR LAMP: Let this lunar shape roll around your garden or hang its sister object, the Moon Pendant Lamp, in your outdoor space. Both in cast translucent fiberglass/resin. From Float: both $2,200. Call 215-557-0583 or see floatland.com.

[7] CROCHET RUG: Finally, the area rug catches up with the other furniture and wants to go outdoors. Hand-crocheted, this time with synthetic fibers—forget the yarn. From Paolo Lenti: Prices vary by customization. Call 212-645-2216 or see karkula.com.

[8] THE VIGNELLI CHAIR: The work of Leila and Massimo Vignelli—be it subway signs, graphic and packaging designs, or interiors—is distinguished by clean, bold lines and pure color. Just last year they added this single-piece injection-molded nylon chair to their prodigious list. From Heller: $400. Call 212-685-4200 or see helleronline.com.

[9] PANTON CHAIR: Vernon Panton's 1967 iconic plastic chair, first made in fiberglass, is now available in the more affordable polypropylene. From Vitra: Classic Panton chair in rigid





"In the United States, plastic has always been used as a substitute, but in Italy it has been interpreted as a noble material"

—ALAN HELLER

8



10

expandable plastic: $1,160. In polypropylene: $225. Call 212-463-5700 or see vitra.com. [10] **IN AND OUT:** A highly original yet versatile chaise lounge, the elongated chrome-plated steel frames are covered in a hand-plaited synthetic wicker for elegant outdoor comfort. Design by Tacchini. From DOM. Call 212-253-5959 or see tacchini.it.



9

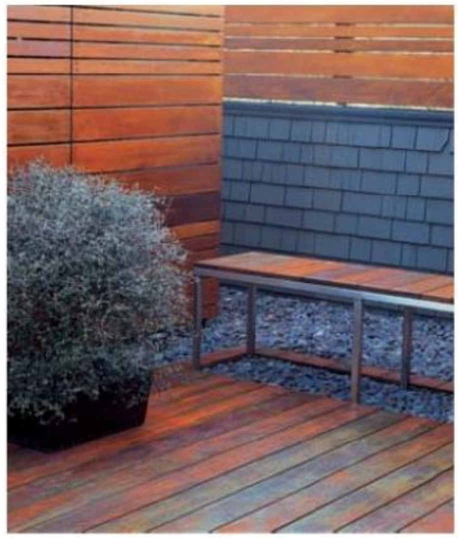
iconic plastic chairs: an overview

■ **1955—Tulip chair** Earo Saarinen "cleans up the sum of legs" and sets the seat on one pedestal. Introduced through Knoll.
■ **1957—Champagne chair** The Americans Erwine and Estelle Laverne develop the first, clear, almost invisible acrylic chair.
■ **1964—Bofinger** Helmut Batzner designs the first single-piece plastic chair suitable for mass production. Intended for public outdoor use, it was lightweight, stable, weatherproof, easy to care for and duplicated in numerous variations.
■ **1965/67—Universale** Joe Columbo creates the first stacking, industrial chair injected into a single mold. From Kartell.
■ **1967—Panton Chair** Verner Panton introduces a cantilevered chair made from a single piece of plastic. From Vitra.
■ **1993—Eastlake** Richard Frinier designs the first outdoor chair using Hularo, a polypropylene resin developed by Bobby Dekeyser of Dedon, on an aluminum frame. From Brown Jordan.
■ **1994—Lord Yo** Philippe Starck designs a stackable plastic version of the classic Lloyd Loom chair. From Driade.
■ **1998—Bellini chair** Mario Bellini produces an innovative design for the first cast-injection chair, which becomes the first U.S.-made chair to win the Compasso d'Oro. From Heller.
■ **2002—Louis Ghost** Philippe Starck's transparent chair is made using the same technology as its 1999 sibling, La Marie, becoming the design statement sure to last. From Kartell.

—**WITH ALAN HELLER AND JOHN RYAN**

Below left: Eric and Sylvina Blasen relied on a few fine materials to craft a calm minimal space for this San Francisco roof deck. Below right: "The illusion was to extrude the deck to become a bench," says Eric Blasen.





Selective Focus

A roof deck that transformed a house





THE REMODELING OF CHARLOTTE AND DAVID Winton's California brownshingle was nearly finished when the couple decided they wanted one last thing: to redesign the roof deck just beyond the glass walls of their central living space. "We don't have a garden or an ocean to look at," said Charlotte Winton. "So the roof deck now allows us a focus from indoors. It completely transformed our house."

The Wintons live in Presidio Heights, in San Francisco's fog belt, which is so chilly in the evenings that the Wintons rarely sit outside. So while the deck Blasen Landscape Architecture so masterfully crafted can be used as an outdoor room, a key function is its ability to be viewed as a work of art. "The tone was set by Pfau Architecture, who remodeled the house, so for us the challenge was to balance the composition," explained Eric Blasen. "In life, we are bombarded with so many things. We wanted the deck to offer a calm, minimal experience, so we relied on just a few, select materials." Pfau Architecture had designed mahogany window surrounds, a matching mahogany fence, and limestone pavers that continued the indoor flooring outside. Blasen chose sustainable ipe wood for the deck and surrounded it with Japanese pebbles. The project was such a success that they built a second deck on the floor above.

MARION BRENNER (2)

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Its dark, finely cut foliage is an intriguing addition to any garden. Black Lace is the perfect specimen plant for high visibility areas like entryways or island beds. The purple-black leaves contrast beautifully with many popular perennials, and add instant excitement to your garden. Best of all, Black Lace is adaptable and easy to grow. When you plant Black Lace you get sophisticated, dramatic color all season long.

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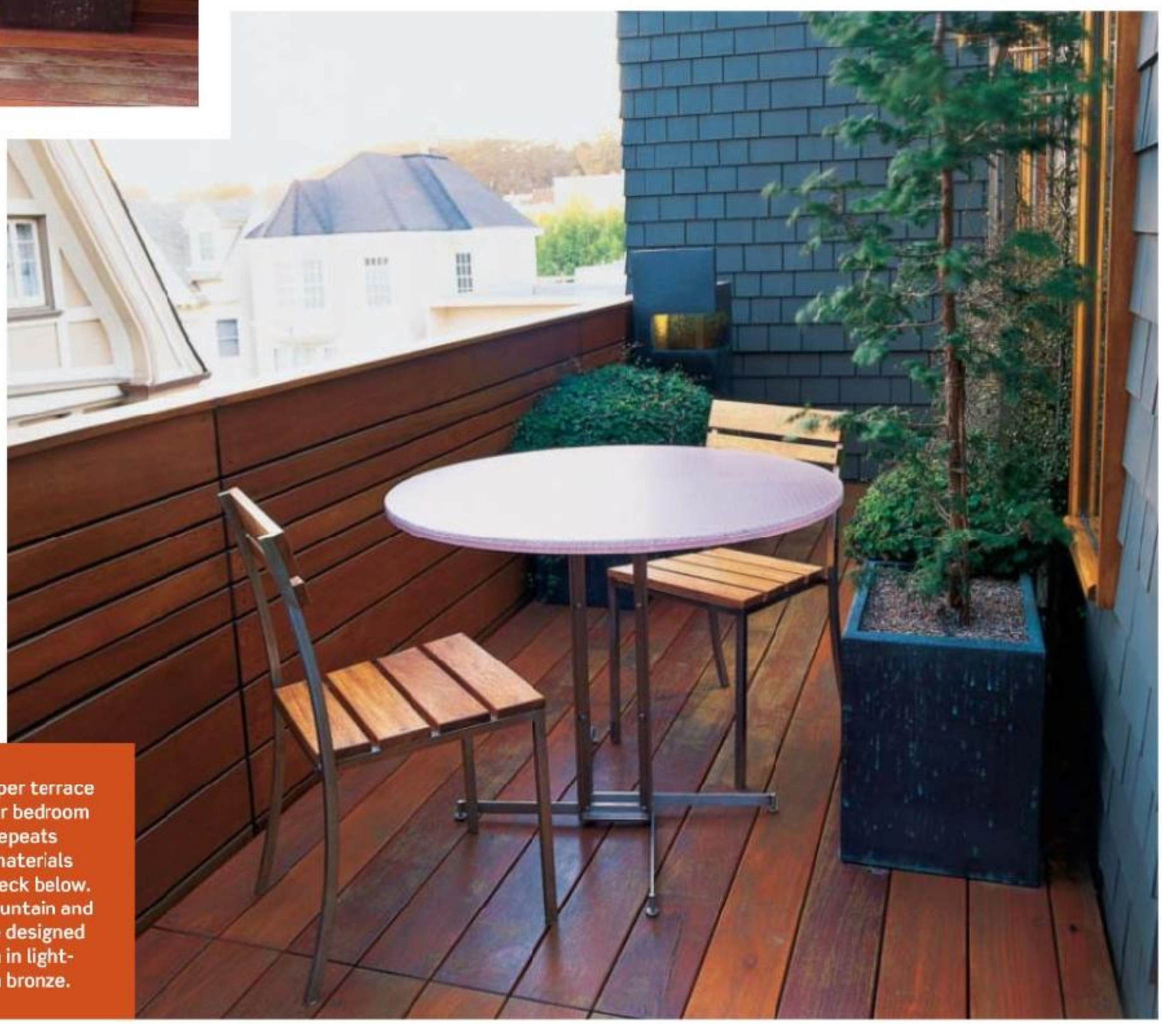
Look for the white Proven Winners containers.

FUNCTION: An outdoor room and a sculptural space when viewed from inside.
FORM: A repetition of rectangular shapes.
STYLE: A minimalist approach, with a creative economy of both forms and materials.
FURNISHINGS: When the Blasens were called in near the end of the remodeling project, they found that the garage below the deck had serious weight limitations. That meant they had to choose lightweight materials for the deck furnishings. Eric selected seamless, one-sixteenth-of-an-inch silicon bronze when designing the various containers for plants, as well as the shallow fountain, influenced by the architectonic work of sculptor Eduardo Chillida (the "Richard Serra of Spain," says Eric). An elegant choice.

As his usual methodology is to combine efficiency and aesthetics, Eric designed the outdoor furniture in the same materials used indoors—stainless steel and mahogany.
PLANTS: For Silvina, the horticulturist on the team, the minimal design approach had to be matched with the repetition of one strong plant—in this instance, the sculptural New Zealand native *Corokia cotoneaster.* Its silvery black stems made a fine partner for the chocolate-colored containers, and as a new favorite in the modernist canon, it acted as a great antidote to the clipped hedge look. Upstairs on the balcony, crawling wire vine (*Muehlenbeckia axillaris*) grows up a trellis and the shade-loving oxalis thrives in a planter next to a second silicon bronze fountain.
BONUS: The original roof deck was so successful, the Wintons asked the Blasens to design another deck leading out from their master bedroom. Looking down from this second deck above, the deck below assumed a completely new perspective—the objects, plants and furniture creating a simple, abstract design set against a calm and unified palette of materials.—**DONNA DORIAN**

■ *For more on Blasen Landscape Architecture call 415-332-5329 or see blasengardens.com.*





Right: The upper terrace off the master bedroom suite, which repeats many of the materials used on the deck below. Above: The fountain and planters were designed by Eric Blasen in lightweight silicon bronze.

MARION BRENNER (2)

The Garden Philosopher

Rob Leopold: The man who defined a movement that revolutionized the gardens of Europe

ROB LEOPOLD (1942-2005) WAS NOT A DEsigner, or a nurseryman, or really a garden or landscape professional at all—although he did run a successful seed business. He was, in the words of his Dutch compatriot Piet Oudolf (designer of the Lurie Garden in Chicago's Millennium Park and sections of Battery Park in New York City), "the spider in the web... he was everywhere there was something going on in gardens." Movements need facilitators and networkers—people





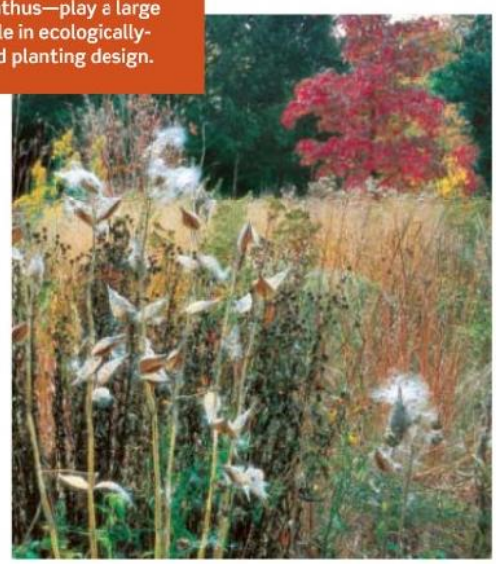
Top: Garden philosopher Rob Leopold. Left: Unlike the traditional border, the "open" New Wave-type border is to be plunged into and walked through, not just looked at.

PAUL MEURS; CASSIAN SCHMIDT/TIMBER PRESS

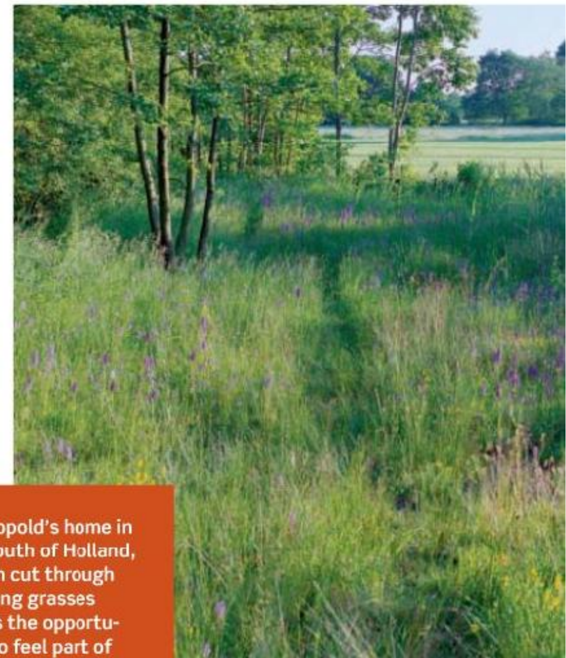
who get to know everybody, who put people in touch with each other, who tell each other what everyone is doing. For those who work in the fields of ecological planting design, environmental landscape planning and native plant habitat restoration in the Netherlands, Rob was that person. He also enabled Dutch workers in these areas to build links with colleagues in other European countries.

Nature-inspired planting design is without doubt a movement, at least in northern Europe and some parts of North America (often loosely referred to as the "New Wave" movement). There is great interest in a whole range of interrelated fields: native plants, community gardens, planting in public spaces, sustainable planting design, wildlife gardening, the conservation of old varieties. We gardeners, ecologists and designers, though, tend to lead rather lonely lives, often limited by a specialty or by geography. Rob's ability was to put people in touch with each other and see through the parochialism of a specialty or a discipline to the underlying motivation, and to develop a philosophy that underpinned all our activities. This philosophy was expounded at numerous lectures and in his book *Nature & Garden Art* (out of print, ISBN 90-803196-1-9), which stands very much as a manifesto for the movement. Rob started with Dutch natives, and worked outward—his seed company ended up selling a huge range of cottage and historic plants. A key word was "assortment"—Rob

Prairie grasses and perennials, like those here—*Andropogon gerardii*, dominating, with the seedheads of milkweed and helianthus—play a large role in ecologically-led planting design.



CASSIAN SCHMIDT/TIMBER PRESS



At Leopold's home in the south of Holland, a path cut through the long grasses offers the opportunity to feel part of the landscape rather than just looking at it from the outside.

WALTER HERFST

used it to describe the range of plants he was working with—and it has since been adopted by other Europeans. The key to his "assortment" was that plants had to be free-flowing and natural, with none of the artificiality of the hybridizer's brush. Traditional gardening, as far as he was concerned, consisted solely of dogmas: the color wheel, deadheading, staking, making standard combinations, quickly replacing plants that do not fit the ideal—plant displays rather than living, spontaneous, let alone ecologically functioning, communities.

Tolerance is key to the Dutch psyche, and Rob exemplified this in his approach to plant selection. Not for him hairsplitting dogmatism about whether a plant was native or not. Instead he borrowed from ecology the concept of the gradient and recognized that plant communities do not have clear-cut borders, but instead grade into each other—so, for example, there is a continuum between open water and dry land. For Rob, this was an invaluable approach to developing planting design for a landscape and a society as culturally constructed as the Netherlands.

As we all become more urban, his approach is one we can all learn from. One of the "transitional" forms he was very much in favor of was the notion of "enhanced nature." Research into the development of self-sustaining plant communities for public spaces that combine native and non-native



species was spearheaded at the University of Sheffield in England and has been ongoing for years. But in fact, "enhanced nature" is what many European and North American gardeners have been doing for a long time—to the benefit of wildlife and biodiversity.

Rob's main work ended up being with annuals—he spent years researching and then marketing a range of annual mixtures that were immensely successful at creating a feeling of freedom and spontaneity that was central to his personality. Most annual species (species, not hybrids or cultivars) have a soft and airy habit of growth, which when mixed in with perennials, could, he believed, do much to make a planting look relaxed and close to nature. Repetition, he believed, was another element that poets and musicians understand well, but that garden designers need to be taught—the dotting of key plants around a border or garden does so much to create rhythm and evoke the wild.

Every gardening culture needs a Rob Leopold—someone who interprets, introduces, makes connections, sees underlying patterns, philosophizes, but above all, makes us reflect on what we do.—**NOEL KINGSBURY**

■ *Noel Kingsbury is a British gardener and writer whose recent books include* Planting Design: Gardens in Time and Space *with Piet Oudolf (Timber Press, 2005) and* Vista: The Culture and Politics of Gardens, *co-edited with Tim Richardson (Frances Lincoln, 2005).*

The People's Parks of Paris

The French revolutionized the design of public open space—and spread the movement worldwide



Parc André Citroën offers an extraordinary mix—dozens of greenhouses and gardens as complex as residential spaces. Created on the site of a former Citroën car-assembly plant, it revitalized the locale.

DAVID LEFRANC/PARIS TOURIST OFFICE.

FOR CENTURIES THE FRENCH HAVE BEEN AT THE forefront of public park design, with many of the best known examples—Versailles, the Tuileries, Fontainebleau, Vaux le Vicomte—still standing as potent statements of aristocratic vision and imperial power. In recent times, however, the sociological and political issues raised by the 1968 student unrest in Paris led to a completely different sort of park—one built not for kings and shows of military strength but for the people, on urban terrains once occupied by industry.

Given the urgent need for urban revitalization in Paris over the last three decades, vast networks of green recreational areas have been wrested from sites once used by industry and have become integral to their communities' redevelopment. Applauded as *tours de force* of horticulture, engineering and urban design, these parks have become a must-see for any visitor. Their innovations have migrated abroad, influencing the design of public open spaces from New York's High Line, where a derelict elevated railway track is being converted into an urban park, to Chicago's Millennium Park, built on reclaimed land on top of a parking lot and railroad tracks, and most recently to Orange County Great Park in Irvine, California, which is being developed on a 4,700-acre former Marine Corps air station.

PARC ANDRÉ CITROËN

Perhaps the most celebrated example is the Parc André Citroën. Sited on the grounds of the former Citroën car-assembly plant in the 15th arrondissement, this park has not only reinvigorated the surrounding neighborhood since its completion in 1992, but stands as one of the finest examples of 20th-century public-park design. Designed by a team of architects and landscape architects—Allain Provost and Gilles Clément working with Jean-Paul Viguier, Patrick Berger and Jean-Francois Jodry—the 35-acre site embraces a fascinating blend of styles orchestrated around a vast open green at its center, lined with a canal on one side and gardens on the other. Each designed in a single-color theme, the gardens are all unique, horticulturally complex and provocative. Sloping upwards away from the lawn is an elevated walkway dotted with small greenhouses. Two huge greenhouses, designed in the same fashion and placed like glass monuments at one edge of the park, are coupled with playful geyser

fyi For further information on all the parks mentioned here, see v1.paris.fr/en/visiting/default.asp and search under Parks, Gardens and Cemeteries.

Below: Jardin Atlantique covers a railway station roof. Right: Elevated for half its distance, La Promenade Plantée inspired the High Line, a park planned for abandoned railway tracks in lower Manhattan.



PARIS TOURIST OFFICE: DAVID LEFRANC. AMÉLIE DUPONT



fountains and a geometric display of dozens of jardinieres potted with crape myrtles. As part of the groundbreaking lesson in urban ecology, a wildflower meadow introduced spontaneous nature to the city, opening the door to horticultural lessons for the public. *Quai André-Citroën: 75015 Paris.*

PARC DE BERCY

Once a center for the wine trade, the area around the Rue de Bercy offered up a fine collection of picturesque elements to the team who transformed the location into a park in 1994—ancient trees, 19th-century and early 20th-century buildings, and wide cobbled streets along the riverfront.

A contemporary building by Frank Gehry—today the Cinémathèque Française—overlooks the vast western lawn, along with nine thematic gardens, including a vineyard evoking the site's past, a potager, orchard, labyrinth, and bulb, rose and scented gardens. Two footbridges connect sections of the romantic garden with its hilly landscape, ruins, canal and lake. Park buildings include the Maison du Lac, for exhibitions and lectures on gardening and plants, and the Maison du Jardinage, which houses a library. A terrace of pleached lindens parallels the Seine, where the Simone de Beauvoir footbridge spans across to the Left Bank. *Rue de Bercy: 75012 Paris.*

LA PROMENADE PLANTÉE

Transformed from a former 1859 railway bed running from the Bastille to the Bois de

fêtes des jardins

■ Each year on the first weekend of the fall season, Paris celebrates its splendid green spaces at the Fête des Jardins (see jardins.paris.fr). Although HQ for the 2006 festival was in the Parc de Bercy, where information booths provided guidance on all manner of topics, the events are spread citywide. An eclectic mix of activities ranges from guided tours of the many parterres attached to the gracious old hotels in the Marais, to boat rides exploring the gardens along the Seine. There are workshops on techniques, ecology and floral design, walking tours, and events for children. A highlight is an open house at the city's horticultural production center in Rungis, which grows many of the plants that grace these Parisian public spaces.

■ The most intriguing treat of all is the opportunity to visit a number of private gardens in some of the older neighborhoods. Many of these evocative, historic gardens are attached to religious institutions that have survived both revolution and modernity. They hark back to a time when the church owned swaths of land and religious establishments had their own orchards and potagers.—Susan Lowry and Nancy Berner, authors of *Garden Guide: New York City*, are working on a guide to the public gardens of Paris.


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Vincennes, the Promenade Plantée is a green corridor almost three miles long. Designed for pedestrians and bicycles, it provided inspiration for New York's High Line. From the Bastille, it is elevated along the Viaduc des Arts, which houses small artisan shops interspersed with four new gardens. Along the way, one walks through small fragrant canyons planted with ferns and moss kept moist by cascading water from above. Wild vegetation is incorporated into a varied landscape that includes an array of trees—from ornamental cherries to crabapple trees and alders. A former train roundabout station is now the vast Jardin de Reuilly. Here a suspended footbridge juxtaposes a great lawn punctuated by a water garden, a garden of euphorbia and sedums, and a third, planted with bamboo, ferns and heather.
La Promenade Plantée runs from Avenue Daumesnil to Bois de Vincennes: 75012 Paris.

JARDIN ATLANTIQUE

The Montpamasse Railway Station—from which the TGV (France's famous high-speed train) departs for the Atlantic Coast—was built in its present location between the 1960s and early 1970s. As part of the deal, the property owners, SNCF (French National Railway Company) and the city of Paris, promised to build a park for the residents of the community. The concrete slab roof of the train station was chosen for its site. In addition to selecting trees and shrubs whose root systems could spread horizontally, the team of landscape architects—François Brun, Christine and Michel Péna—solved an array of technical challenges. These included planting a vast lawn at the center, a series of thematic gardens, "waves" of soil that distributed the weight load, and elevated footbridges above the vegetation. Now when travelers overhear the station loudspeaker announcing the time of departure for their seaside destination, the sensation of getting away from it all is complete.
Place des cinq martyrs du lycées Buffon: 75015 Paris.—**MARIELLE HUCLIEZ (TRANSLATED BY JOHN H. LIESVELD JR.)**

■ *Marielle Hucliez, former editor-in-chief of French magazines* Vogue Decoration, La Maison de Marie-Claire *and* 100 Idées, *is the author of*Contemporary Parks and Gardens in France *(Vilo International, ed. John H. Liesveld Jr).*


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the way hot 100



A collection of amazing plants for 2007, from new to tried and true. See what designers and die-hard gardeners alike are really excited about this year

BY JENNY ANDREWS

STEVE GUNTHER



FOR A LIST OF PLANT SOURCES GO TO GARDENDESIGN.COM

ANNUALS

[1] **Acalypha 'Bourbon Street'** A tropical foliage plant variegated with green and orange. Not only hot looking but stands up to the heat (part of the Athens Select™ program).

[2] **Cleome** From Proven Winners come several new compact, floriferous varieties of spider flower—Senorita Rosalita™ with dark foliage and dark purplish pink flowers, and the Spirit™ series, which includes Appleblossom, Frost and Violeta.

[3] **Gerbera Giant Spinners™** Bodger Botanicals brings us this eye-popping, super-sized gerbera daisy, with huge, double, bicolored flowers that sparkle in pink/white, red/white or yellow/orange, 6 to 8 inches across.

[4] **Impatiens VIVA! SunPatiens™** Impatiens for the sun? You betcha. From Sakata Seed, this new line of busy lizzies tolerates sun, heat and humidity, passing muster at the University of Georgia trial gardens. Introduced by Floragem, they received the 2006 Home Depot Merchandising Innovation Award.

[5] **Iresine 'Blazin' Rose'** A foliage annual from Ball Seed with glowing fuchsia-pink and green leaves on 2- to 3-foot hot-pink stems. Stunning in the garden but also a great companion plant in a container.

[6] **Osteospermum Kenai™ Grande Pineapple** Taller than many African daisies, this introduction from Selecta First Class has luscious creamy yellow flowers with a purple eye on upright mounding plants. Other mouth-watering names in the series are Pineapple Blush, Honeydew and Orange Dream.

[7] **Sanvitalia procumbens** A charming little annual with miniature yellow daisy flowers, small leaves and reddish stems. Forms a mound at the front of the border or cascades over the edge of a pot. Flowers of the species have a brown eye; cultivars like 'Irish Eyes' and 'Orange Sprite' have a green eye.

[8] **Verbena x hybrida Escapade™ Bright Eye** Large clusters of starry, soft pink flowers dotted with bright fuchsia eyes.

[9] **Viola 'Skippy XL Red-Gold'** The first *Viola cornuta* to win an AAS (All-America Selections) award after being tested in Canada and the United States, including the South. Whiskered yellow faces are surrounded by ruby red with hints of violet.


1

[10] **Viola Sorbet™ Antique Shades** Pansies have become standard cool-season plants for much of the country. But violas, with their neat mounds of small foliage and quarter-size blooms tuck naturally into perennial beds, and can be more reliable bloomers and more robust plants for many areas. The Sorbet™ series has lots of choices; Antique Shades (shown) is coppery purple.


10

[11] **Zinnia 'Zowie! Yellow Flame'** A fiery combination of scarlet rose centers and yellow petal tips. This snazzy, medium-size zinnia is easy to grow from seed, blooms all season and is a long-lasting cut flower.

PERENNIALS

[12] **Agastache** For hummingbird lovers, try 'Ava', the top-selling plant for High Country Gardens in New Mexico, introduced in 2005. Huge spikes of dark rose flowers and raspberry calyxes. Just out of the gate is hummingbird mint 'Orange Flare' with full heads of flaming-orange flowers.


6

[13] **Coreopsis** Two new coreopsis from Terra Nova show the increasing range of possibilities in this native genus. 'Pinwheel' (shown) has tubular petals of butter yellow and delicate bluish green foliage. 'Snowberry' shines with white petals and raspberry centers.

[14] **Echinacea** The magic continues with purple coneflower introductions. 'Green Eyes' has green centers on its young cones. 'Merlot' (shown) has large flowers on nearly-black stems. 'Raspberry Tart' has numerous, smaller, shuttlecock-shaped flowers.


11

4

[15] **Helenium 'Mardi Gras'** Drought tolerant and long blooming, the native genus *Helenium* (with the unfortunate common name of sneezeweed) should find wider use. 'Mardi Gras' from Blooms of Bressingham has a

Hot-pink iresine to make pots pop, giant double-flowered gerbera daisies, impatiens for sun, green-eyed echinacea, a coreopsis that's totally tubular



CHELSEA STICKEL, EURDAMERICAN; ROB CARDILLO; ALL-AMERICAN SELECTIONS; FLORAGEM


26


16

HOT BOX

awesome agaves

Bold, architectural statements in the garden, agaves are also water-wise, though they're not just for desert locations. Use them singly as an exclamation point, en masse or in containers. The number of good choices is mind-boggling, with plenty of options even for Zone 7 or colder.

[16] ***Agave toumeyana* var. *bella*** A new dwarf agave, 4 inches across and 5 inches tall, from High Country Gardens in New Mexico. Narrow leaves are thinly edged in white and sport curly white threads.

[17] ***Agave virginica* 'Spot'** A purple-spotted selection of the native rattlesnake aloe with 16-inch leaves and 4- to 6-foot-tall stalks of fragrant flowers in summer.

[18] ***Agave gentryi* 'Jaws'** Yucca Do Nursery in Texas brings us this startling century plant, with 2-foot-long, ultra-toothy leaves, like the jaws of a shark. Peter Benchley would be proud.

[19] ***Agave stricta*** Sometimes called hedgehog agave for its pencil-thin leaves. Forms a tight meatball sphere 2 feet across. Strange green and purple spidery flowers bloom on a 6-foot spike in late summer.

[20] ***Agave parryi*** Parry's agave is a Southwest native with lots of forms and cultivars. The new 'Cream Spike' offered by Plant Delights makes a 1-foot-wide clump of blue leaves with cream borders. The Flagstaff form from High Country Gardens is hardy to a bone-chilling Zone 4.


13


14

27



frill of tie-dyed petals in orange and yellow around a bulbous brown cone.

[21] **Hemerocallis** 2007 All-American Daylilies winner Lavender Vista™ has green-eyed, clear lavender flowers 5 to 6 inches across, hovering on 2-foot scapes above vigorous foliage. More shade tolerant than most daylilies. 'Ed Brown'—ice pink with ruffled gold edges—is the 2006 winner of the coveted Stout Silver Medal.

[22] **Heuchera** The wealth of great heucheras is truly overwhelming. From Terra Nova (a cornucopia of this genus) comes 'Rave On', a superheavy bloomer with masses of dark pink flowers over silvery leaves.

[23] ***Hibiscus* 'Cinnamon Grappa'** One of the Cordial series from Yoder Brothers (which also includes 'Cherry Brandy', 'Brandy Punch' and 'Peppermint Schnapps'). Flowers are 8 to 10 inches across, on compact plants 3 to 4 feet tall and 2 feet wide. 'Cinnamon Grappa' has ruby-red flowers and bronzy leaves. With the native *H. moscheutos* in its parentage, it can also take the heat.

[24] ***Hibiscus acetosella* 'Haight Ashbury'** Psychedelic! A Proven Winners introduction, this herbaceous hibiscus is similar to 'Maple Sugar', with maple-leaf-shaped foliage, dark stems and reddish purple flowers, but with wild splashes of cream, pink and burgundy on the leaves. Hardy to Zone 8.

[25] ***Iochroma cyaneum*** This choice, tender (Zones 9-11), shrubby perennial from South America can reach 4 to 8 feet tall. Numerous clusters of 2-inch, tubular, rich purple flowers bloom throughout the summer.

[26] ***Kniphofia northiae*** Known as the giant poker. Agave-like foliage matures to a 6-foot-wide clump of gray-green leaves 6 inches wide, sporting 3-foot, sturdy spikes of pinkish red flowers maturing to yellow beginning in late spring. Brought to us from South Africa by Tony Avent of Plant Delights Nursery in North Carolina.

[27] **Penstemon Phoenix™ Red** Glorious upright spikes of large, tubular, vivid red flowers with white throats. Other colors in the Phoenix™ series from Fischer USA are Appleblossom, Magenta, Pink and Violet.

[28] ***Persicaria amplexicaulis* 'Firetail'** A fleeceflower with bright crimson fingers of flowers hovering over clumps of dark green leaves. Blooms profusely from early summer into fall. From Blooms of Bressingham.

[29] ***Saruma henryi*** A collector's plant for the shade garden. This relative of wild ginger (asarum) makes a 2-foot-tall clump of soft heart-shaped leaves topped in spring and summer by butter-yellow flowers.

[30] ***Scabiosa caucasica* 'Ultra Violet'** Scabiosa has been one of the great perennial genera to come on the market, known for its long bloom period, producing kinetic heads of pincushion flowers. Most are pastel pink

MARIANNE MAJERUS; HIGH COUNTRY GARDENS; ALLAN MANDELL (3); MONROVIA; ROB CARDILLO (2); ANDREA JONES









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ROB CARDILLO (3): DARWIN PLANTS; MARIANNE MAJERUS; FISCHER LSA

and blue, but 'Ultra Violet' brings us a much more intense color option—electric blue-purple blooms on 2-foot stalks.

[31] ***Zantedeschia* 'Edge of Night'** An elegant new calla lily. Purplish black flowers are striking against green, silver-flecked leaves with dark edges. Hardy in Zones 8 to 10.

GRASSY PLANTS

[32] ***Baumea rubiginosa* 'Variegata'** A well-behaved alternative to horsetails for water gardens and damp sites, this sedge relative (also sold under the genus machaerina) has 1- to 3-foot upright green quills striped lengthwise with yellow. Hardy in Zones 6 to 11.

[33] ***Chondropetalum elephantinum*** Popular in California gardens, this member of the restio family forms a 5-foot-tall clump of reedy leaves and interesting chocolate-brown flowers and seedheads. Called large cape rush for its nativity to the Cape region of South Africa, it is drought-tolerant. Makes a great texture plant. Hardy to Zone 9.

[34] ***Corynephorus canescens* 'Spiky Blue'** Like a big blue-green Koosh ball, silver grass forms a 10-inch-tall dome of delicate needlelike leaves. This refined texture belies its toughness—as a native of coastal dunes, it can endure dry, windy, acidic conditions with ease. A good blue-green grass for the rock garden. Hardy to Zone 7.

[35] ***Isolepis cernua*** Like green threads the dainty leaves of fiber optic grass form a 6- to 8-inch-tall mound, with a tiny straw-colored flower at the tip of each blade. Needs lots of moisture. Use as an annual in a container, at the edge of the water garden or in a terrarium.



40

[36] ***Phyllostachys vivax* f. *aureocaulis*** Only available for top prices at plant auctions a few years ago, the golden Chinese timber bamboo has now finally reached the general trade. With much better manners than most hardy bamboos, this cultivar forms a clump of golden canes striped with green. Quick to mature, canes can reach an impressive 5 inches across and over 30 feet tall. Hardy to Zone 5.



33

[37] ***Setaria palmifolia* 'Rubra Variegata'** Pleated emerald-green blades with crisp white edges emerge from dark rose sheaths on short knotty bronze stems of the variegated palm grass. Bottlebrush flowers appear in fall, but the foliage is the big show. Hardy in Zones 8 to 10 but makes a striking and unexpected addition to container combos elsewhere.



41

SHRUBS

[38] ***Corylus avellana* Red Majestic®** A new version of Harry Lauder's walking stick with the best of everything—twisted stems of contorted filbert and the burgundy foliage



37

HOT BOX

antique shades

Hot colors are still hot, but with all the screaming intensity out there, it's nice to give your eyes a break with shades that are soft yet more vibrant than pastels. They "play well with others," coordinating with and complementing a wide variety of foliage and flowers. Modern but with an old-fashioned appeal.

[39] **Calibrachoa** Earthy tones on small, petunia-like flowers—rosy central stars with vanilla edges on Callie™ Rose Star; delicate purple veining over a yellow background on Callie™ Purple Sunrise (shown). Both from Fischer USA.

[40] ***Phlox* 'Sherbet Cocktail'** Rounced heads of flowers look more like miniature hydrangeas than summer phlox. Opening from yellow buds, petals are pink or white, tipped with pale yellow. (The first phlox to ever show yellow in its flowers.)

[41] ***Nemesia* Sachet™ Berries and Cream** Clouds of dainty flowers blend blueberry purple and white.

[42] **Verbascum** Several mulleins offer an alluring antique look. 'Plum Smokey' is smoky purple; 'Caribbean Crush' has ruffled petals of mango, pale pink and burnt orange; 'Jackie' is peachy pink with beige overtones.

[43] **Iris** A number of bearded irises combine lush, frilly petals with sophisticated, subdued colors. 'Lip Service', 'Artistic Blend' and 'Chasing Rainbows' are three lovely options.

39











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54

HOT BOX fruitful endeavor

The hot trend of ornamental edibles includes more than patio tomatoes. Dwarf fruit trees offer handsome foliage and fragrant flowers in addition to their table-worthy benefits. Grow them in pots indoors or on the patio, or outdoors in small-space gardens in warmer zones, and enjoy the fruits of your labors—literally.

[44] **Citrus** Lots of choices, such as 'Nagami' kumquat, 'Washington' navel orange and 'Meyer Improved' lemon. 'Eureka' lemon (shown) has variegated leaves and fruit.

[45] ***Ficus carica*** Semi-dwarf 'Black Jack' fig can be pruned to maintain a 6-foot height. Summer brings sweet purple fruit. The dwarf 'Petite Negra' reaches only 6 feet by 3 feet, perfect for containers.

[46] ***Persea americana* 'Don Gillogly'** A dwarf avocado that can be grown on the patio and brought indoors to enjoy during winter.

[47] ***Musa acuminata* 'Dwarf Cavendish'** This banana grows only 6 to 8 feet tall (10 feet outdoors in hot zones like south Florida), but produces nearly full-size fruit. Will bear up to 90 bananas per season once the plant is mature.

[48] ***Olea europaea* 'Arbequina'** An olive tree that can be grown in a large container, or in the garden in Zones 8 to 11. Reaches 8 to 10 feet tall in five years. Fragrant, creamy white flowers in spring are followed in summer by masses of olives, green at first then turning glossy black.


44


58

and catkins of purple hazel. Truly a four-season plant. And low maintenance to boot.

[49] ***Cupressus sempervirens* Tiny Tower®** Perfect little evergreen for a container or a vertical accent in the garden. This blue-green, slow-growing Italian cypress (8 feet tall and 2 feet wide in a decade) from Monrovia needs no pruning to maintain its columnar form, though it can easily be shaped into topiary.

[50] ***Fatsia japonica* 'Spider's Web'** Big fan-shaped leaves are dramatically flecked and splashed with white on this tropical-looking shrub from Japan. Clusters of white flowers bloom in fall, followed by grape-purple berries. Hardy in Zones 7 to 10.

[51] ***Hydrangea macrophylla*** Like 1950s party dresses, the high fashion collection of Halo™ hydrangeas from Hines Horticulture has frilly flowers edged in white. Compact enough at 3 feet for containers. (Halo™ Angle Song shown.) The Cityline™ series, developed in Germany and part of the Proven Winners' ColorChoice® collection, has sturdy stems and intense colors. Selections include Berlin, Paris, Venice and Vienna.

[52] ***Kolkwitzia amabilis* Dream Catcher™** Old-fashioned beautybush is known for having an abundant spring flower display then quietly disappearing into the landscape. Not so with this new version. Golden foliage tipped with bronze glows all season long, with an extra punch of color in the fall. Soft pink flowers bloom in spring.

[53] ***Lagerstroemia* Cherry Dazzle®** Part of the Razzle Dazzle® series developed by Michael Dirr and introduced in 2006 by McCorkle Nurseries. Burgundy buds open to clusters of small cherry-red flowers from summer into fall. Other flower colors in the series are white and shades of pink. Maxes out at 3 to 5 feet high and wide.

[54] ***Leycesteria formosa* Golden Lanterns®** This Himalayan honeysuckle packs a lot into a growing season—chartreuse foliage with amber new growth, white flower clusters backed by beet-red bracts in summer, purple berries in fall. Hardy to Zone 6.


56

[55] ***Loropetalum chinensis*** Three new loropetalums offer rich purple foliage on dense plants. From PDSI come Purple Diamond™ (shown), a rounded shrub to 5 feet, and dwarf spreading Purple Pixie™, 1 to 2 feet tall and 4 to 5 feet wide. From the Gardener's Confidence Collection, the Glowing Horizons™ series includes Little Rose Dawn™ with dainty pink blooms.

[56] ***Rhododendron* 'President Roosevelt'** Practically an antique but coming back in vogue. Developed in Holland in the 1920s and named for Teddy Roosevelt, this rhodie is famous for its variegated foliage, with a

55



HINES HORTICULTURE; ALLAN MANDELL (2); PARK SEED; PROVEN WINNERS; ROB CARDILLO; WAYSIDE GARDENS; CONARD-PYLE; PDSI


76


59


67


68

bright gold streak along the midrib. The show intensifies in spring as trusses of large flowers open red then become white in the centers.

[57] *Rosa* Burgundy Iceberg™ and Topsy Turvy™ Two new floribundas from Weeks Roses have a lively two-tone effect. Burgundy Iceberg™ has all the garden-worthy qualities of its ancestors 'Brilliant Pink Iceberg' and 'Iceberg' but with burgundy petals and a cream-colored reverse. Topsy Turvy™ has white buds that swirl open into a pinwheel of petals, scarlet on top, white beneath.

[58] *Rosa* Strike It Rich™, Rainbow Knock Out™, Moondance™ The AARS (All-America Rose Selections) brings us three 2007 winners. The grandiflora Strike It Rich™ from Weeks Roses has gold petals polished with rosy pink and a spicy fragrance. Rainbow Knock Out® (shown) from Conard-Pyle has the long bloom period and disease resistance of its popular predecessor Knock Out® but with coral pink flowers. Moondance™, a floribunda from Jackson & Perkins, has clusters of creamy white blooms; a larger-flowered offspring of 'Iceberg'.

TREES

[59] *Abies koreana* 'Horstmann's Silberlocke' Striking fir tree with needles recurved strongly upward to reveal their lighter undersides, giving the plant a silvery look and interesting texture. Slow growing, eventually reaching about 20 feet.

[60] *Acer circinatum* 'Pacific Fire' Cultivar of the small Northwest native vine maple with bright coral-red bark and large leaves, chartreuse blushed with rose. Yellow-orange fall color is spectacular with the red twigs. A beautiful winter accent also. Zones 4 to 8.

[61] *Acer palmatum* 'Ariadne' A recent Japanese maple introduction from Holland. Deeply cut, toothed leaves emerge in gorgeous shades of bronzy pink with dark green veins, changing to purple-green with dark red veins in summer, burnished orange in the fall. Hardy in Zones 5 to 9.

[62] *Cornus angustata* Empress of China™ An evergreen dogwood covered with branch-bending masses of starry white flowers in early summer, set against handsome dark green foliage. Flowers are followed in late summer by globular red fruits. Begins blooming at a young age. Smaller than many dogwood trees at 10 to 12 feet.

[63] *Cotinus coggygria* 'Young Lady' Exciting new smoke-tree from Holland introduced in the United States by Spring Meadow Nursery with a cloud of blooms from summer to fall, producing a poodle-ball of fluffy pink flowers at the end of every branch, even on young plants. Fall color is a bright blend of orange, yellow and red. Grows 4 to 6 feet tall and can be kept small with pruning.

HOT BOX

dr. seuss style

Swaths of starry daisies, clouds of dainty pink phlox, a row of perfectly conical evergreens. Blah, blah, blah. Try something unconventional! Funky, freaky plants are in. They bring textural variety, create focal points and break up the monotony of the expected—and sometimes even add a little humor.

[64] *Spilanthes oleracea* "Eyeballs" of tiny yellow and maroon flowers. Other curious "petal-less" flowers include *Helenium* 'Autumn Lollipop' and *Rudbeckia occidentalis* 'Green Wizard'.

[65] *Echinacea purpurea* 'Doppelganger' ('Doubledecker') This party-girl purple coneflower is decked out in a flared skirt of pink petals and a matching hat of flowers sprouting from the top.

[66] *Juncus effusus* f. *spiralis* Like a bad hair day, corkscrew rushes form a crazy "do" of spiraling quill-like stems. 'Blonde Ambition' and 'Frenzy' are wildly striped gold and green.

[67] *Amaranthus caudatus* 'Dreadlocks' Beauty, drama and quirkiness. Long maroon "locks" drape down 2 to 3 feet on this new version of old-fashioned love-lies-bleeding.

[68] *Solanum quitoense* A wicked-looking member of the nightshade family called bed of nails, so frightening it's irresistible. Huge leaves with purple veins sport purple thorns above and below. Surprising and edible orange fruits taste of pineapple and lemon.

60



PROVEN WINNERS; ALLAN MANDELL; PARK SEED; ROB CARDILLO (2); MOUNTAIN MAPLES; NOVALIS; ANDREA JONES; WHITE FLOWER FARM







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HOT BOX

glint of gold

Silver has been an indispensable foliage color for years and now gold is fast catching up in popularity. Shining like a beam of sunshine amidst darker-leaved plants, golden foliage brings color to the garden without blooms. And it serves as a brilliant foil for both pastel and hot-hued flowers, and other foliage colors like blue and burgundy.


69

[69] ***Carex siderosticha*** 'Lemon Zest' is a slowly spreading, wide-leaved sedge that holds its bright color all summer. 'Banana Boat' (shown) is yellow with thin green edges.

[70] ***Dicentra spectabilis* 'Gold Heart'** A spectacular combination of colors—gold foliage on 3-foot arching stems and rows of pendant hot pink flowers.

[71] **Hydrangea** *H. macrophylla* Lemon Daddy™ from Novalis has golden to chartreuse leaves that are beautiful all season. *H. quercifolia* 'Little Honey' is a gold-leaved, shorter version of oak-leaf hydrangea.

[72] ***Acanthus mollis* 'Hollard's Gold'** A handsome form of bear's breeches, with glossy new foliage burnished gold. Architectural spikes of white flowers hooded by purple bracts are an attractive bonus.

[73] ***Spiraea* Golden Sunrise™** Bright yellow foliage matures to yellow-green in summer, coppery gold in fall. Frothy pink flowers.


80

[74] ***Parrotia persica*** Persian ironwood is a much-underused tree closely related to witch hazel, with crimson flowers in late winter, beechlike leaves and patchwork bark. Dramatic forms include the weeping 'Pendula' and columnar 'Vanessa'. 'Select' has purple leaf margins; 'Persian Lace' is variegated with creamy green.


73

[75] ***Prunus cerasifera* Crimson Point™** The first columnar, purple-leaf plum on the market—the perfect plant to bring height and color to a small-space garden. Emerging bronze and turning to dark burgundy, the foliage creates a dramatic backdrop for the white spring flowers. A Monrovia introduction.

[76] **Rhamnus Fine Line™** A columnar buckthorn with delicate ferny leaves. At only 6 feet tall and 2 feet wide, this tough, versatile small tree has many uses—narrow hedge, accent plant, container specimen. Or use two of them to frame an entry. Non-invasive, unlike others in the genus, producing few (and sterile) seeds. Hardy in Zones 3 to 7.

[77] ***Taxodium distichum* 'Cascade Falls'** This graceful weeping bald cypress creates a waterfall of delicate needle foliage, bright green in spring changing to peachy orange in fall. Train onto a stake to the desired height and let it drape to the ground. A showpiece at the water's edge, though it doesn't require a wet location to thrive.


84

TROPICALS

[78] ***Anthurium* 'Anouk'** As close to purple as an anthurium can be. The purplish pink spathe backs a violet spadix. Dark green leaves have a tidy, clumping habit.

[79] ***Anigozanthos* Kanga™ Red-Green** One of the latest additions to the Kanga™ series of kangaroo paws from Bodger Botanicals. Unusual tubular pine-green flowers top bright red, architectural stems, 1 to 2 feet tall, over green straplike foliage.

[80] ***Begonia* 'Cathedral'** Like a Tiffany glass creation, ruffled, cupped foliage of maroon and green is punctuated with lighter green translucent "windows." Spectacular in a hanging basket to better see the play of light through the leaves. Ivory-pink flowers are held well above the foliage.

[81] ***Callisia elegans*** Called striped inch plant, this Mexico native has neat silvery-tan stripes on slate-green leaves, purple undersides and fat, mat-forming stems.

[82] ***Dioscorea discolor*** An elegant tropical vine from South America, with leaves like a stained-glass window—deep green marbled with silver and violet-purple undersides. Winter brings a dormant period for the underground tuber of this ornamental yam, which will resprout in spring.

[83] ***Microsorum punctatum* 'Green Flame'** From Oglesby comes this handsome fern with broad, upright leaves, crested and toothed at the tips like tongues of flame.

PAM MCLEAN (3); PLANT DELIGHTS; TERRA NOVA NURSERIES; MONROVIA; ROB CARDILLO; MARION BRENNER; STEVE GUNTHER







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[84] **Musa 'Little Prince'** A banana tree as a bonsai? Why not, with this cute little dwarf banana that maxes out at 1½ to 2 feet tall. Can be kept in a container indefinitely. Green leaves are flecked with red. (No, it doesn't produce teeny-tiny bananas.)

[85] **Nephrolepis exaltata Rita's Gold™** A gold to chartreuse Boston fern that holds its vivid color. From Randolph's Greenhouses near Jackson, Tennessee. Brings a bright, frilly addition to mixed containers in the shade.

[86] **Oxalis 'Silver & Gold'** Small compact houseplant with lush silver and green foliage. A flush of dainty yellow flowers appears magically every two to three weeks. Can be used as a groundcover outside in Zone 9 and warmer. Non-invasive—really.

[87] **Strelitzia juncea** Unlike the familiar bird-of-paradise (*S. reginae*), this uncommon species from South Africa has reedlike leaves 4 to 6 feet tall. Dramatic orange and purple flowers look like bird heads with fancy crests. Hardy to about 20 degrees F.

[88] **Syngonium** Barbie would love these plants. 'Neon Robusta' is the latest improvement on the pink-leaved 'Neon'. 'Confetti' is speckled and splotched in a lively mix of pink, green and cream. From Agristarts.

[89] **Tibouchina grandifolia** Large downy leaves have a silvery shimmer on this tall princess flower. Foot-long sprays of bright purple blooms appear from summer to fall. Use as an annual in colder zones for a tropical look in the border or a large container.

BULBS, ETC.

[90] **Arisaema triphyllum 'Black Jack'** Everyone loves the native jack-in-the-pulpit with its quirky hooded flower. This dramatic new cultivar has black foliage with green veins and a black spathe striped with white.

[91] **Colocasia esculenta 'Coffee Cups'** Large black-tinted, olive-green leaves, 4 to 5 feet tall, with purple stems and veins, are upright and cupped, collecting rainwater until they're full, then spilling the water and refilling, like a Japanese deer chaser.


97

[92] **Iris 'Sea Power'** From über iris hybridizer Keith Keppel comes the 2006 winner of the Dykes Memorial Medal. A tall bearded with cornflower blue petals, ultra frilly and fragrant.


94

[93] **Lilium** Speckled Asiatic hybrids are hot in the lily world, with a dash of darker color in the center like sprinkles on ice cream. 'Dot Com' is pink with maroon markings; 'Pup Art' is red with darker speckles; 'Suncrest' is creamy yellow with maroon; 'Kentucky' is cantaloupe orange with burgundy.

[94] **Lilium nepalense** A stunning lily species. Recurved petals are soft chartreuse with a large wine-red center. Sweetly scented.

[95] **Muscari armeniacum 'Valerie Finnis'** Dainty, powder-blue grape hyacinth, with flower clusters 6 to 8 inches tall, that adds a soft, sweet note to the spring garden.


98

[96] **Narcissus 'Ambergate'** Large daffodil with unusual amber coloring, the red cup melding into bronzy orange petals.

[97] **Nectaroscordum siculum** Uncommon allium relative called honey lily. Plum-tinged, greenish white florets dangle from 2- to 3-foot stalks. Their height makes them a perfect spring companion for low, mounding plants like geraniums and heucheras.


89

[98] **Tulipa 'Gavota'** Elegant combination of deep brownish maroon and soft yellow.

[99] **Tulipa 'Zurel'** Reminiscent of bulbs that inspired Tulipmania, with dramatic merlot-purple flames against a white background. One of the newest Triumph tulips, with a classic shape and sturdy stem. A modern version of Rembrandt tulips, though the coloring is genetic rather than viral.

[100] **Zephyranthes 'Krakatau'** A mass of 2-inch-wide, reddish orange, trumpet-shaped flowers begins blooming in July. Multiplies to form a thick clump by season's end. Hardy in Zones 7b to 10. A new rain lily introduction brought to us by Plant Delights.

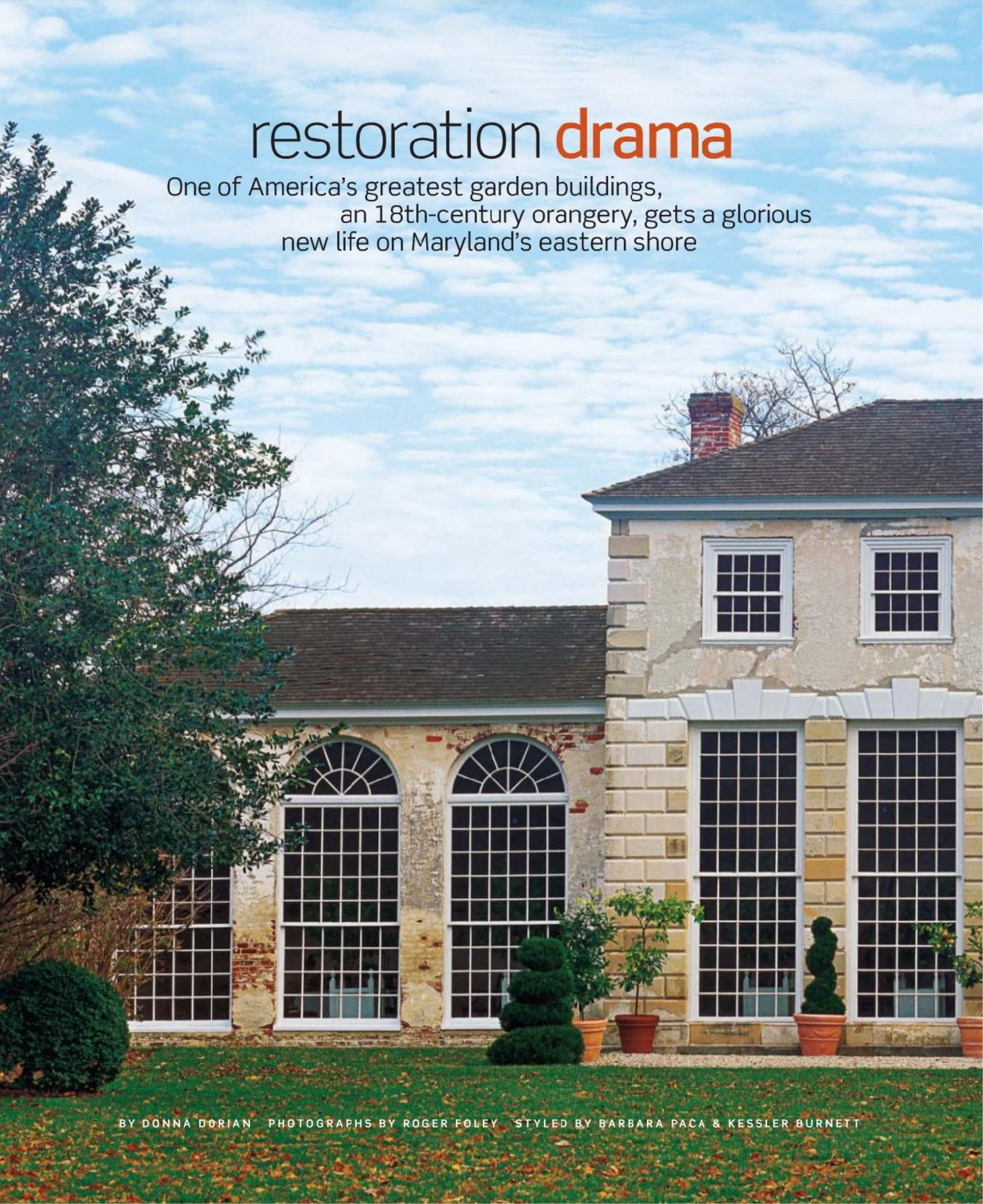

86

A grape hyacinth of the palest blue, speckled Asiatic lilies, a bronze daffodil, hot-purple tropical flowers fit for a princess, a banana tree small enough for bonsai

ALAN & LINDA DETRICK; MARIANNE MAJERUS (2); WAYSIDE GARDENS; ROB CARDILLO; CHELSEA STICKEL

restoration drama

One of America's greatest garden buildings, an 18th-century orangery, gets a glorious new life on Maryland's eastern shore



BY DONNA DORIAN PHOTOGRAPHS BY ROGER FOLEY STYLED BY BARBARA PACA & KESSLER BURNETT



The brick and stucco two-story orangery at Wye House near Easton, Maryland, was completed in the 1790s. When its stabilization is complete, it will function as a greenhouse, and following family tradition, will be open to scholars and charities by appointment.

ON THE GROUNDS OF WYE HOUSE, ONE OF THE MOST IMPRESSIVE COUNTRYSEATS ON MARYland's Eastern Shore, sits the oldest orangery in America. Considered state-of-the-art in its day, the marriage of its then high-tech engineering to a rare and outstanding neoclassical landscape makes it one of America's greatest garden buildings, according to Barbara Paca, a Manhattan-based landscape architectural preservationist, designer and garden historian.

Begun in the 1740s and completed by Edward Lloyd IV in the 1790s, and now overseen by the 11th generation to occupy the house, the orangery is about to undergo a major structural stabilization that will allow it to function as a greenhouse and open for educational institutions and charities. As a way of recognizing it as what she calls "the finest building in America," Barbara Paca transformed its interior to reflect its original intent as a garden folly. Again, lemon trees thrive in handmade jardinieres alongside each window; paintings have been hung; a Chippendale-style bench has been moved in; and a table has been set with fine Sevres china. "It is just as it would have been," said Mrs. Richard Carmichael Tilghman, who has long been responsible for maintaining Wye House for future generations.

The romance of the orangery began in the early 17th century, some centuries after the Portuguese first began importing oranges from India to Europe. Eventually the passion for oranges, savored for their sweetness, their medicinal properties and their rarity, gave way to the importation of the trees, and the orangery evolved in Europe as a means of keeping them frost-free. Oranges became the epitome of luxury, as the mid-18th-century portrait of Mrs. Peregrine Tilghman that hangs in the orangery so clearly expresses (see opposite). If the orange she holds in her hand were a diamond, it could not have been more dazzling.



Left: The 85-foot-long orangery flaunts a display of 'Meyer' lemon trees. Right: "Girl With an Orange," circa 1745 by John Hesselius depicting Mrs. Peregrine Tilghman, and "Young Woman in a Summer Dress," circa 1935 by Ruth Starr Rose. "Palm Vase" by Michele Oka Doner on a table next to a Chippendale-style bench from Century Furniture's Chatsworth Collection.


GARDENS
THE GARDEN ELEVATION
CROQUET

Below: Surrounded by 18th-century Chippendale chairs, the table is set with Sevres china, Sheffield silver and rare 18th-century gardening books. An 18th-century marble statue of the goddess Minerva overlooks the mise-en-scène. Right: An old potting table finds use under an eclectic display.







Although the cultivation of orange trees was the purported function of these buildings, it is more accurate to say that "they were built because they could be," as the current owner of Wye House, Richard Tilghman explains. Solely the province of royalty and the rich, the orangery triumphed as a folly in the landscape and as a symbol of prestige. Inside their doors, owners would entertain guests, offering them a place to sit for a light lunch during a tour of their gardens, where they could admire the citrus, other exotic plants and various outré amusements. At Wye House, those included a game of billiards on the second floor, and the orangery's hypocaust, a heating system that functioned like a form of radiant heat floors.

Paca believes that Lloyd consulted the family's copy of Palladio's *The Four Books of Architecture* in his library before overseeing construction of the orangery. "In the late 18th century, garden buildings were scattered about to look like a natural part of the landscape, but at Wye there is nothing haphazard about the placement—the orangery is situated directly on axis with the house," explains Paca. "This suggests that the building was an integral part of the original master plan—and that the landscape was initially designed in the neoclassical style, long before the picturesque garden movement was in vogue." In England, many such neoclassical landscapes were eradicated to make way for the more fashionable picturesque gardens, but in America, the earlier landscapes were for the most part left intact. The garden scheme at Wye House is exceptional in being among the first to be designed and the few to survive, making the stabilization of its orangery a reason to celebrate.

For more on Barbara Paca or Kessler Burnett, call 917-282-7102 or e-mail barbarapaca@nyc.rr.com.






where to find it **PAGE 68:** Handmade white oak jardinieres and 'Meyer' lemon trees from Town and Country Gardens: Call 212-358-0538 or e-mail townandcountrygardens@hotmail.com. ■ **PAGE 69:** Palm Vase prototype for Christofle by Michele Oka Doner, sterling silver, from Christofle Pavilion: Call 212-308-9390, or call Doner studio at 212-334-9056, or see micheleokadoner.com. Victorian paisley throw from The Cairn, call 410-822-2857. Balcony sofa with seat cushion from Century Furniture: Call 828-328-1851 or see centuryfurniture.com. Pair of 1960s black leather stools from DHS Designs: Call 410-827-8167 or see dhsdesigns.com. Watercolor drawings of garden plans from Barbara Paca: Call Paca studio at 212-358-0538 or e-mail barbarapaca@nyc.rr.com. ■ **PAGE 70:** Late 20th-century decorative panels used in Chanel fashion show and 18th-century marble bust of Minerva from DHS Designs: Call 410-827-8167 or see dhsdesigns.com. ■ **PAGE 72:** Stuffed Chinese golden pheasant, 19th-century Sevres china, late-19th-century blue Limoges underplate, late-18th- and early-19th-century Sheffield silver candelabras and candlesticks from The Cairn: Call 410-822-2857.

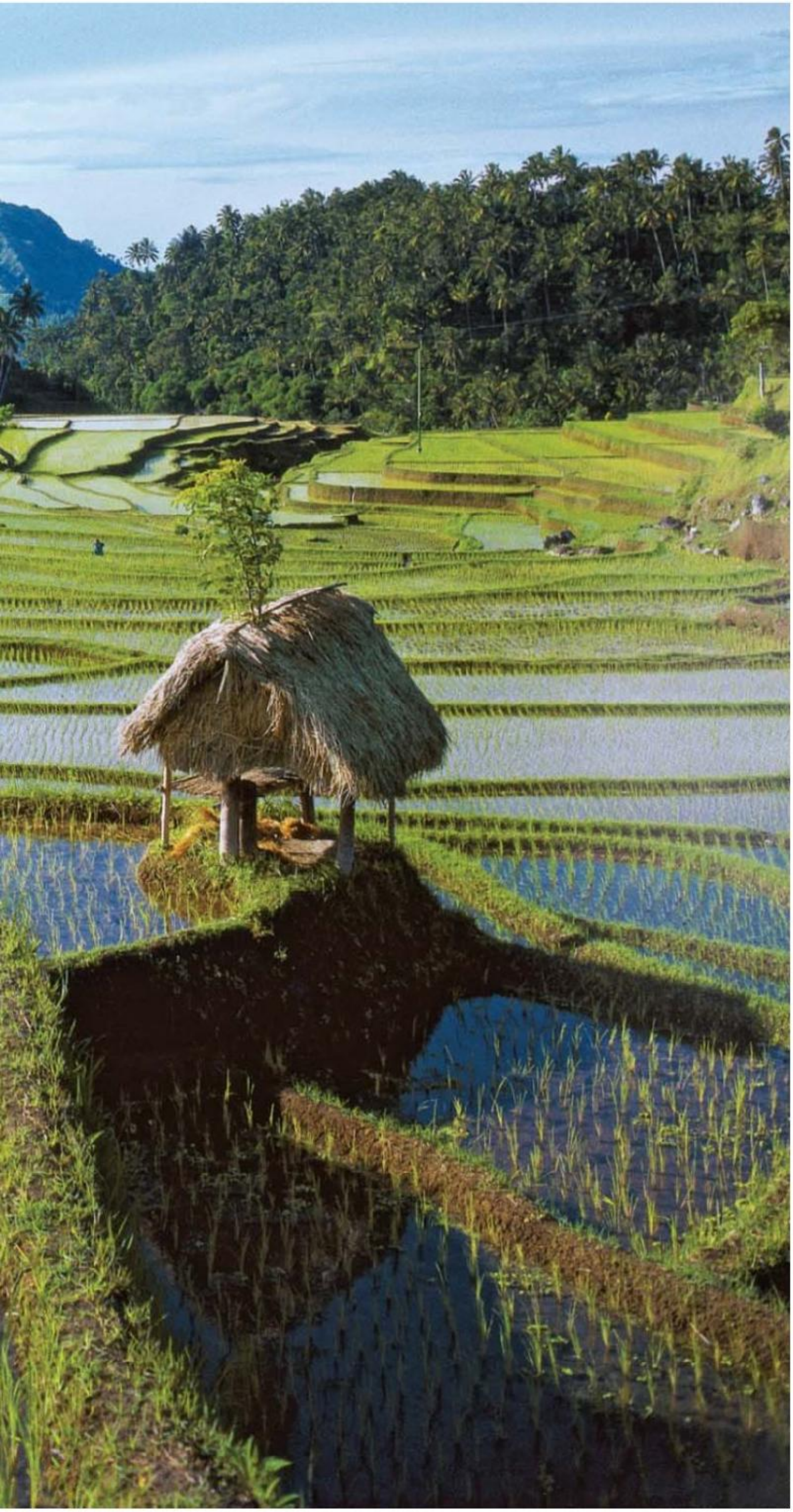
Clockwise from top left: A page is turned to a sepia illustration published in an essay written in the 1770s by William Gilpin, a leading English protagonist of the picturesque landscape movement. An illustration from William Gilpin's *Observations, Relative Chiefly to Picturesque Beauty* set beside a stuffed Chinese golden pheasant. On the table, 19th-century Sevres porcelain. Marble bust of the Roman goddess Minerva. Right: Barbara Paca lights candles at dusk.





In east Bali, near the village of Iseh, the landscape of sculpted paddy fields rippling across and down the mountainous terrain has inspired visitors for centuries. Top right: Deluxe minimalism is also part of the Bali experience today, as seen here at Kirana Spa.

TIM STREET-PORTER; KIRANA SPA





GARDENS OF THE GODS

How does a small island so far away exert such a hold over us? Lotus pools, mossy stone statues, exotic ferns and orchids—these simple ingredients have captured the imaginations of some of the best garden designers in the world, making Bali style an international statement.

BY JOANNA FORTNAM



THE LURE OF OLD BALI

THE ALLURE OF BALI, THE SMALL INDONESIAN province strung like a rough emerald midway along the necklace of islands between Java and East Timor, has fascinated the West ever since Dutch traders took over the spice trade in the early 1600s. Today it draws luxury spa-goers and backpackers alike. And in the gardening world, the notion of "Bali style" hovers like a whiff of patchouli over outdoor spaces with notions of sanctuary and sensual escape. Out with white picket fences and roses—today a single lotus floating in a basin, a stone shrine, a thatched pavilion are the dreams that haunt gardens from Maine to Florida.

Last year I joined a trip to Bali in the company of veteran gardener and traveler Graeme Hardie, hoping to get a sense of how the real Bali connects with contemporary gardens and the "tropical look." Of course, in such a short time, I didn't come back with any definitive answers, but I did pick up some valuable clues to the

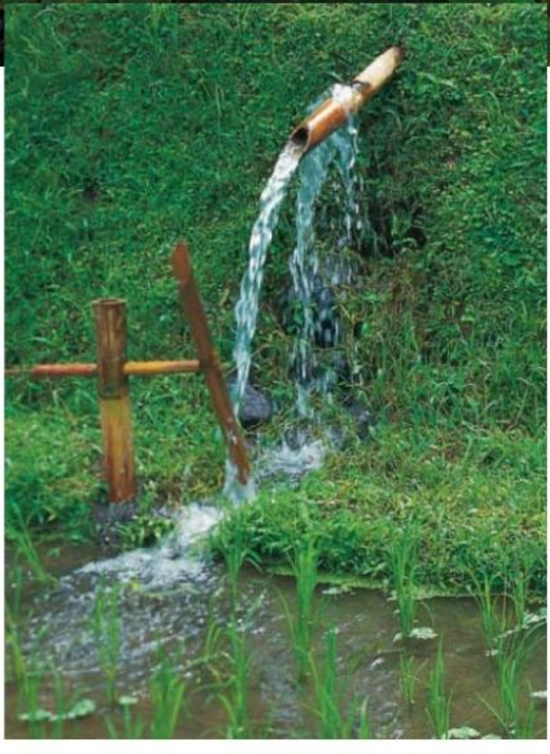


Here: Ornate doorways convey a great sense of ceremony. Stems of bamboo painted red and green. Top right: Lotus pool at the water palace in Ubud. Right: Cok Ratih Iriani, dancer and guide; simple but ingenious waterworks; the family compound of Cok Ratih Iriani features sculptures and frangipani trees.

JOANNA FORTNAM; TIM STREET-PORTER (3); JACQUELINE KOCH (2)











gardens of the gods. Bali is volcanically active, with fertile soils. The valley slopes, engineered into rippling rice terraces like shards of mirror, are irrigated with water from the mountains. All is as green as green can possibly be. Flowers, key to the ritual of dance and offerings at home and at the temple, are everywhere: impatiens, marigolds, hibiscus, hydrangea, bougainvillea, frangipani.

This is a sublimely sculpted landscape, ornamented by water temples and palaces, but there is no real tradition of garden making on Bali. Village gardens consist of little more than a conga line of fluorescent crotons in pots along a house wall. To connect the dots between Bali and Western Bali-style gardens, the palaces and water temples are the key: Tirta Gangga Water Palace, a royal complex of ornamental ponds in east Bali, the sea temple at Tanah Lot and Ubud Water Palace are a few examples. These monuments combine ornate architecture with hierarchically organized pools and courtyards. Upper-class family compounds, like the garden of Cok Ratih Iriani (see previous page), follow the same model: oriented on an axis between mountain and sea, with some areas sacred and some down to earth.

It is this architectural expression of a spiritual way of life, combined with tropical detail and color—lotus, ferns, moss, orchids—that strikes at Westerners' sense of the exotic. Imagine how readily the Dutch traders, from a country engineered for horticulture, responded to these vistas of water, land sculpting and abundance. Familiar yet so different, Bali is an inspiration for designers who respond to the exotic, sensual and romantic.



Left: A stone Buddha quickly acquires a velvety covering of green moss and bromeliads. Right: Making floral offerings for daily rituals is an everyday occupation—here using frangipani and hibiscus.

some essential elements of balinese style

- **STONE ORNAMENTS** Lanterns, lions, primitive figures. Decoration is king in all forms of Indonesian art, and in gardens a solid object helps to draw the eye and contain the picture—important when the backdrop of tropical foliage is so complex.
- **OFFERINGS AND SHRINES** A moment of repose or a space for contemplation in the garden, often focused on a sculpture or a special tree.
- **DRAMATIC ENTRYWAYS** Narrow, double doors with ornately carved stone surrounds are featured in all temples and important buildings, often placed at the top of a flight of stairs, with a screen wall immediately inside to deflect evil spirits.
- **THE BALE** A raised wooden platform with thatched roof used for sleeping, meeting, storing rice. Adapted for outdoor living at its simplest.
- **STILL POOLS** For koi, or swimming, contained by strong horizontal viewing platforms and bridges.
- **DEEP ROOF OVERHANGS** As seen on the traditional pavilions. These create a strong shadow and emphasize the floating quality of the various roof stories. Essential for a shady view of sunny spaces.
- **CARVED STONE** Thanks to the climate, rock work is soon overtaken by moss and lichen for what designer Made Wijaya calls "the kiss of centuries."
- **LARGE CISTERNS** Glazed, stone or bronze vessels filled with lotus or other aquatic plants.
- **QUIET, ALL-PERVASIVE WATER** Subtly channeled throughout the garden, never loud or splashy—a spout, a trickle is enough.











From top left, clockwise: Ubud Hanging Gardens, a state-of-the-art luxury resort designed as a hill village, complete with infinity pools. The Bale Resort, minimalist design by Karl Princic. Red flower of torch ginger. Kirana Spa, by Bill Bensley. Series of garden rooms and pools at Villa Kirana by Made Wijaya. Top right: Pebble mosaic at Kirana Spa. Below right: The Four Seasons hotel.

LUXURY DESIGN BALI-STYLE

UNLIMITED BUDGET AND IMAGINATION combined with showmanship are the hallmarks of Bali's luxury and boutique hotels, which have set a world standard. In *Travel + Leisure* magazine's World's Best Awards 2006, four hotels in Bali are listed in the top 30 for Asia, including the Four Seasons Resort Bali at Sayan, ranked number one. The global brand Aman Resorts, a byword for the type of blissed-out escapism favored by celebrities in need of discreet rehabilitation, has three hotels on Bali.

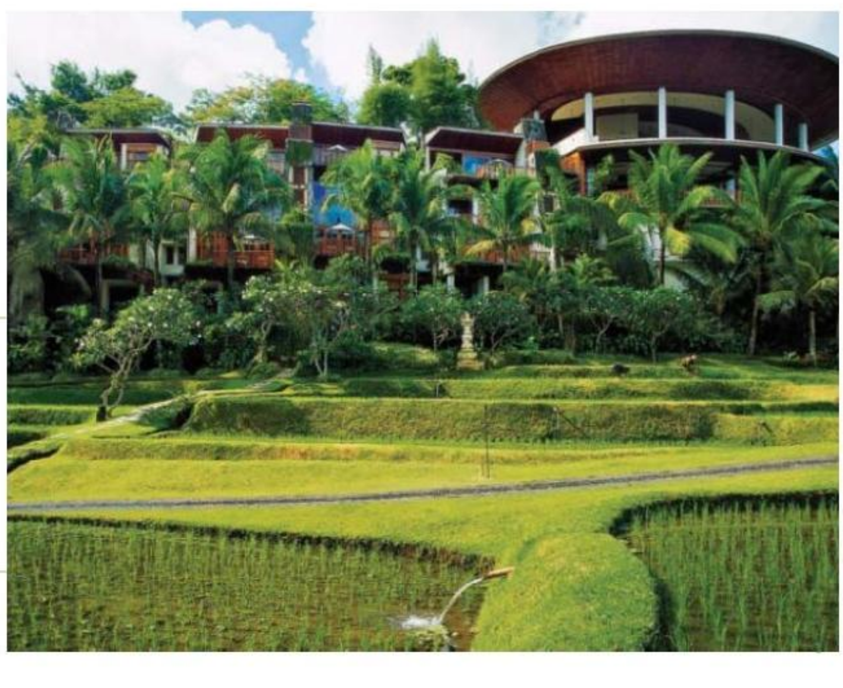
The hotel, by its very function, might appear to be a threat to Balinese culture. But in spite of the tension between commerce and tradition, many architects and designers have succeeded in infusing these monuments to Western privilege and money with an authenticity that comes close to being more seductive than the real thing. And landscape is one of the most powerful tools in their repertoire. In a sense Bali was lucky with its timing. Vernacular forms were in fashion in architecture school when Bali began to be developed, and the potential of traditional Balinese buildings and landscape was spotted from the start.

Whether it is the infinity pool suspended in space outside the private villa, the celestial spa with daybeds ranged under pavilions soaring to heaven, or the intimate courtyard accented with one flowering tree, the hotel guest can appreciate the connection to the terraced rice fields, lotus ponds and floating pavilions of old Bali. This sensitivity to local culture significantly heightens the experience and militates against the "you could be anywhere" syndrome. And, increasingly, travelers bring home the ideas they've enjoyed to their own backyards—the "resort" garden is now a well-used shorthand among landscape architects and designers.

The garden designer Made Wijaya (an Australian formerly known as Michael White) is outstanding at creating tropical gardens that are sensitive to local nuances. His career now extends into India and even to a new botanical garden in Naples, Florida. His breakthrough was the Bali Hyatt hotel, in 1981, where he showcased his skill at combining the exuberant growth of local coastal plants with English-style attention to texture, color and decorative accents—a style that photographer Tim Street-Porter labeled "tropical Cotswolds," which has stuck ever since. A more recent project, Villa Kirana, shows how Wijaya's work continues to evolve: Here he created a series of intimate courtyards and water gardens with both Hawaiian and Chinese accents, and incorporating fine art.

fyi ***Garden Design*****, with AguaFina Gardens International, is delighted to offer readers the chance to join *Bali, a tour of landscapes and architecture*, in October 2007. For further details see baligardentour.com.**





UBUD HANGING GARDENS: JACQUELINE KOCH; VILLA KIRANA: TIM STREET-PORTER(2); BENSLEY DESIGNS (2)

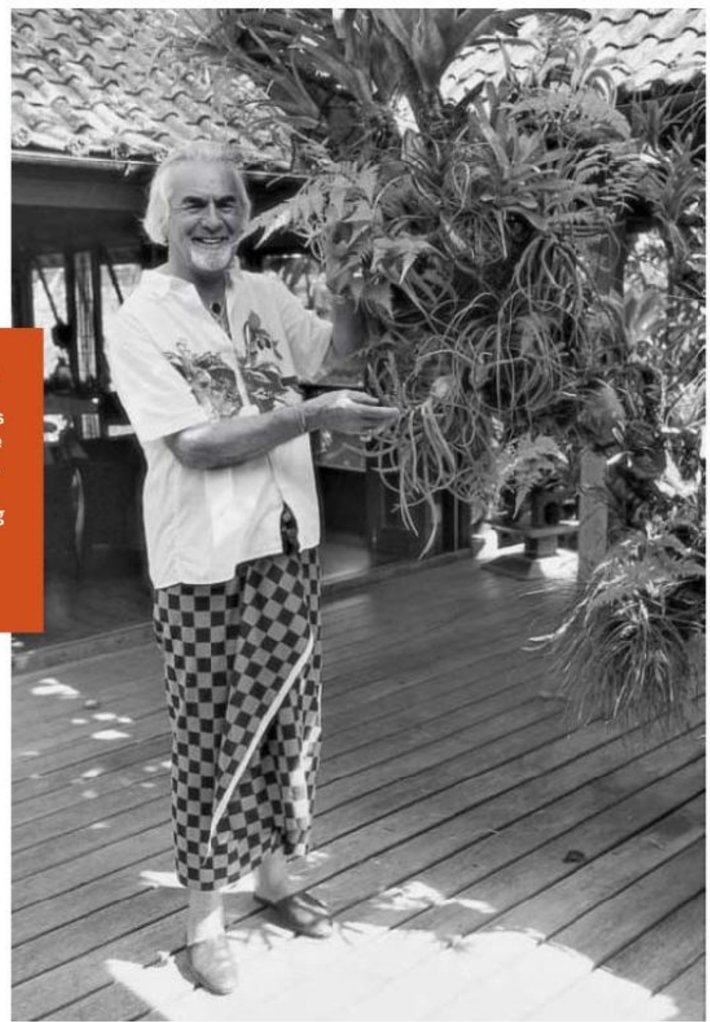




ONE MAN'S GREEN OASIS

JEAN FRANÇOIS FICHOT, A FRENCH ex-hippie with a Beaux-Arts training, creator of exquisite jewelry for beautiful people, settled on Bali in the early '70s, selling his jewelry on the beach. In 1990 he started making a garden, then fitted a house and studio into it. Located in Ubud, a town first adopted by European artists in the '20s and '30s, the site, formerly paddy fields, is reached via a steep, narrow path that leads down to the edge of a ravine. A wobbly suspended bridge is the entrance to the property, adding greatly to the expectation that something extraordinary lies on the other side. Once over the bridge the visitor has the choice of two winding paths that lead through the garden. The left-hand path brings you to the house via a series of pools, landings and encounters with giant ferns. The right-hand path leads to the studio, a treasure trove that clients can view by appointment.

Top: In the evening Jean Francois Fichot sits on this deck overlooking his lotus pool. Above: Dense green tropical backdrop. Right: Fichot tending some bromeliads, among his favorite plants. Far right: Fichot's private open-air bath tub.



TIM STREET-PORTER (4)





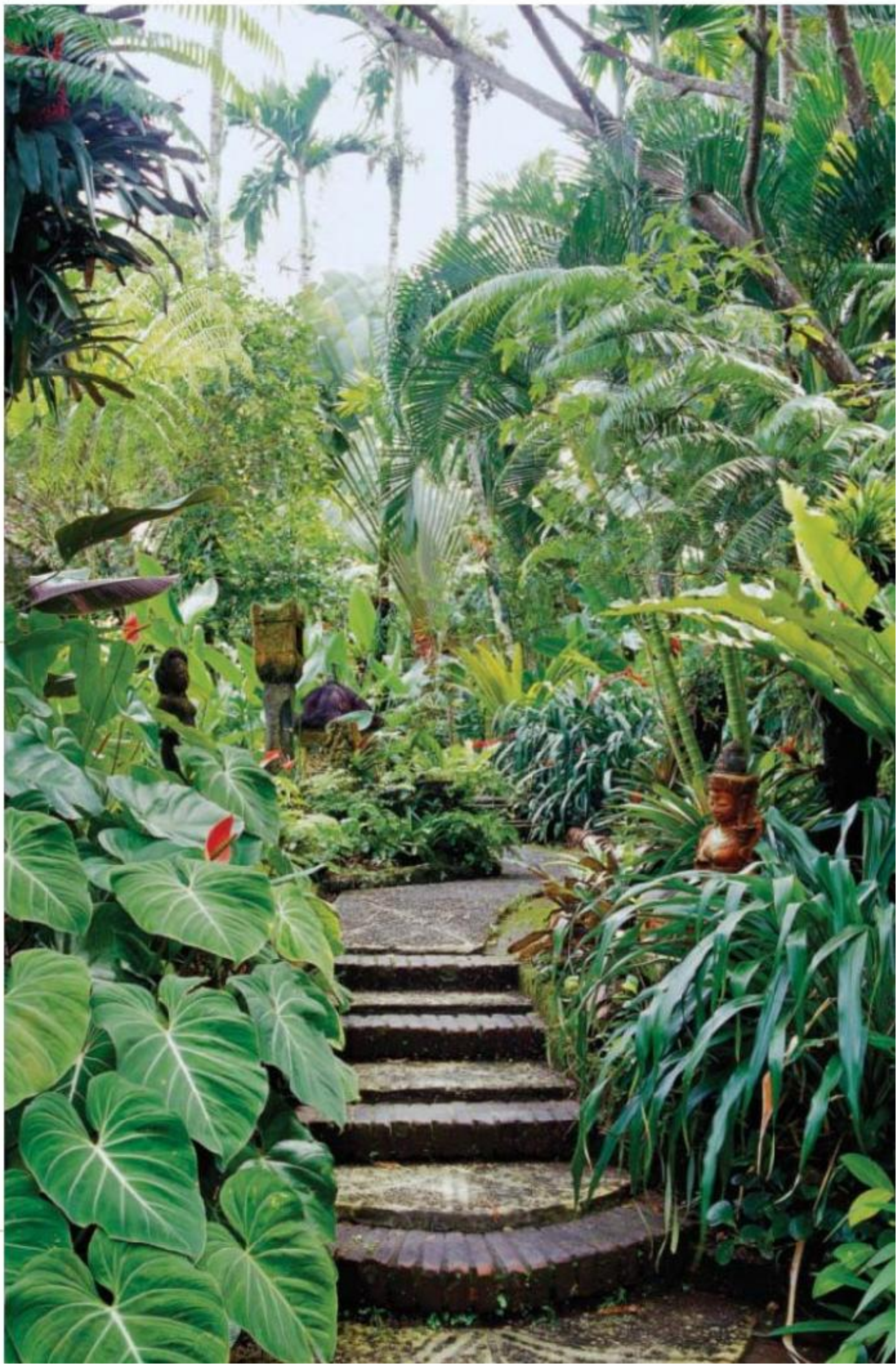
Here: The pool pump house is a collage of stone fragments and salvaged architectural elements; clam shells and pebbles form a decorative panel with running water and a turtle poised above. Top right: A stone deity acts as eye-catcher. Below right: Paths of black pebble mosaic wind through the lush garden.

In creating his garden, Fichot's aim was simply to "create a natural-looking, peaceful and meditative environment," where he can relax and enjoy his collection of fragrant plants. A host of dragonflies, butterflies, frogs, birds and insects share this oasis. Fichot's house nestles at the edge of the property, a lotus pond at its center overlooked on two sides by a generous deck, porch and dining pavilion. "I always take a morning walk to inspect what has happened during the night and what needs to be tended to during the day," says Fichot. But relaxation is at the heart of all his efforts: "I take great pleasure in sitting on my porch overlooking the lotus pond as the day goes down, listening to the water sounds."

Bromeliads, orchids and ferns are among Fichot's favorite plants, and he has woven them in dense combinations throughout. Huge traveler's palms march through the upper part of the garden, their massive fans of leaves setting up a rhythm that gives form to the luxuriant vegetation rampant all around. The impression is truly of a comfortable retreat out of Rousseau; the tapestry of contrasting textures and shades of green is traversed by winding black pebble paths, as the eye rests occasionally on statues, still pools and stone objects. It might seem easy to orchestrate abundant planting when everything grows so fiercely on Bali, but it takes an artist's sense of rhythm and contrast to infuse it with order.

For further information on Graeme Hardie's tours, e-mail him at graemehard@aol.com. Also see gardendesign.com/Bali, for more travel information and details on the hotels mentioned in this story. For more information on the work of Made Wijaya, see ptwijaya.com.





a designer's life Many designers from the West are attracted to Bali as a hub of craftsmanship and have developed work in various mediums that honors Balinese tradition without belittling or imitating it. Jean François Fichot, who has traveled and lived in Asia for 35 years, is fascinated by the ancient art of body adornment among tribal groups and their belief that jewelry reflects the soul while playing a protective and ritual role. He typically uses gold and ancient elements in his work such as excavated glass, precious beads, rock crystal and fossils. The 22-karat gold ring shown here is set with a South Sea pearl. Fans include Sting, David Bowie, Elle Macpherson and John Galliano. For more examples see jf-f.com.



TIM STREET-PORTER (3); JEAN FRANÇOIS FICHOT

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color when rains return to a parched landscape, and much of this color in North and South America comes from cacti. In a practical gardening sense, this means that in a climate with moderate or (even) heavy amounts of natural precipitation, that flowering will occur every year. This is an event, in midsummer, that I have come to anticipate as eagerly as the first hellebores in February. A steady progression of satiny cactus flowers, though individually ephemeral, answers to few others in regards to pristine ornament. These flowers are the combined confection of peonies, camellias and orchids—in soft yellows, reds and corals, all on a framework with a formidable attitude.

It is this attitude that must be addressed, of course. In *The Kite Runner*, Afghani writer Khaled Hosseini weaves into his story a line from a poem that seems particularly to the point: "How seamless seemed love and then came trouble." Plants that have adapted to survive where few other plants can, do not suffer intrusions gladly. In cacti, there have evolved two major lines of defense.

The species with large perceptible spines offer additional visual appeal, from a safe distance, as their needle-y armor bleaches and holds the light. But if a cactus appears spineless, a more insidious defense system may be present in the form of glochids. These tiny, barely visible barbs surpass all known annoying things that become noticeable between your fingers between the hours of 2 and 4 a.m.

OK, so two suggestions followed by a single caveat: Buy a pair of synthetic, puncture-resistant gloves (Garden Armor is my choice). Do not bother using leather or fabric gloves with only the palms protected, for once the glochids become embedded in this material, the gloves are ruined. Secondly, buy a $4 fish-hook puller from any sporting-goods store, a simple device allowing you to remove weeds from a distance while fantasizing you are a surgeon on *Grey's Anatomy*. Finally, as a dog owner, I would be remiss not to mention that whereas canines fathom the concept of spines, they do not associate the delayed distress of glochids with the plants they have been rumbling on. Site those species carefully or avoid them entirely.

Six years after my graduation from the parochial charms of a woodland garden to a blustery expanse of sunny sand, it is the cacti that remain central to the excitement I feel in redefining my garden. Thank you, Ms. Dillon, for insisting I take a further look.

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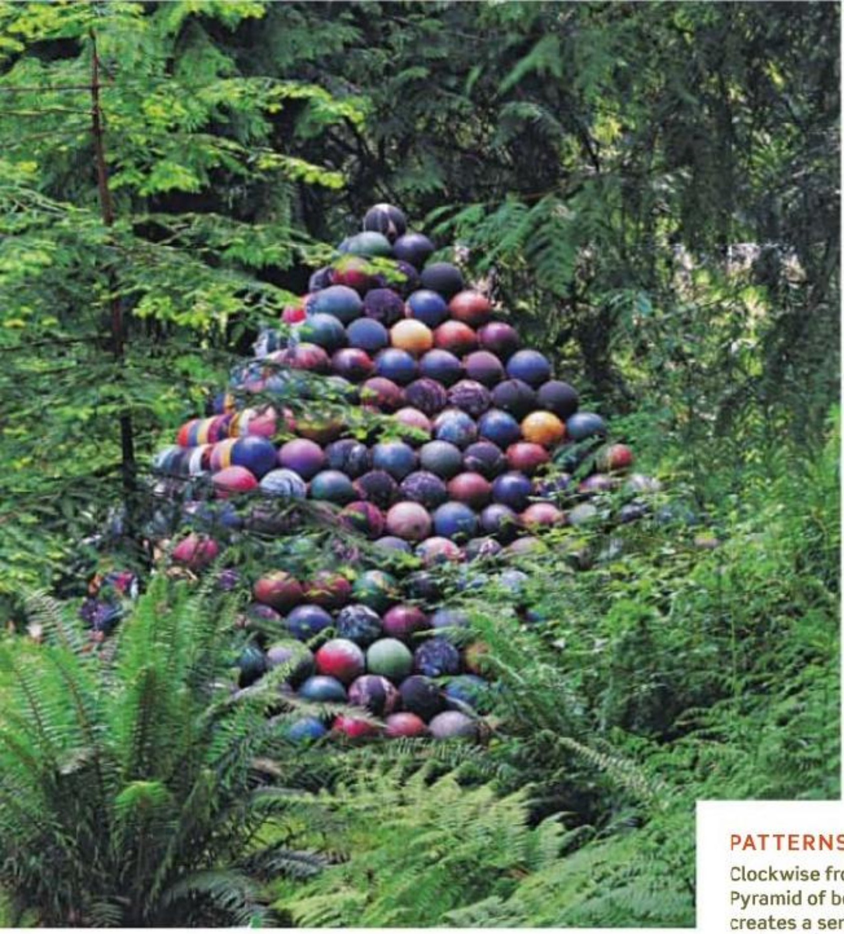
Patterns Are Power

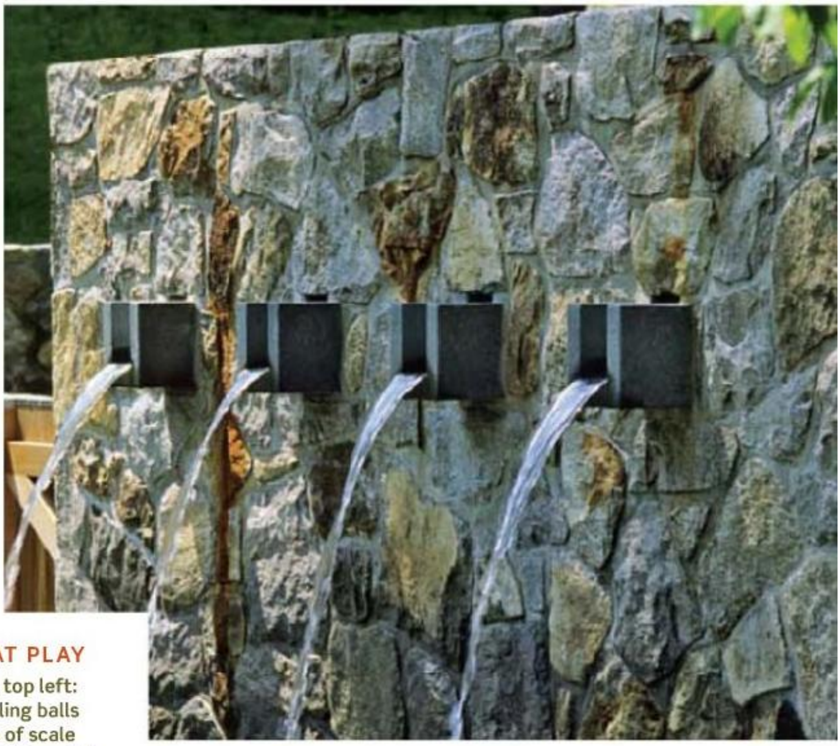
GARDEN PATTERNS ARE IMPORTANT TO SEATTLE WRITER VALERIE EASTON. THEY ARE WHAT give an outdoor space coherence and a feeling of comfort, even if they're not obvious at first. Easton's new book, *A Pattern Garden: The Essential Elements of Garden Making* (Timber Press, 2007, $34.95), explores and explains how certain basic patterns make us feel the way we do. Here in these four pages we are pleased to share some of the book's inspiring ideas—designed to help the non-professional make use of patterns to create comfortable garden spaces. These photos show just a few of the book's inviting gates, arbors, paths and other garden elements that rely on the universal appeal of strong, time-tested patterns.



TIMBER PRESS: JACQUELINE KOCH (2); ALLAN MANDELL (2); RICHARD HARTLAGE

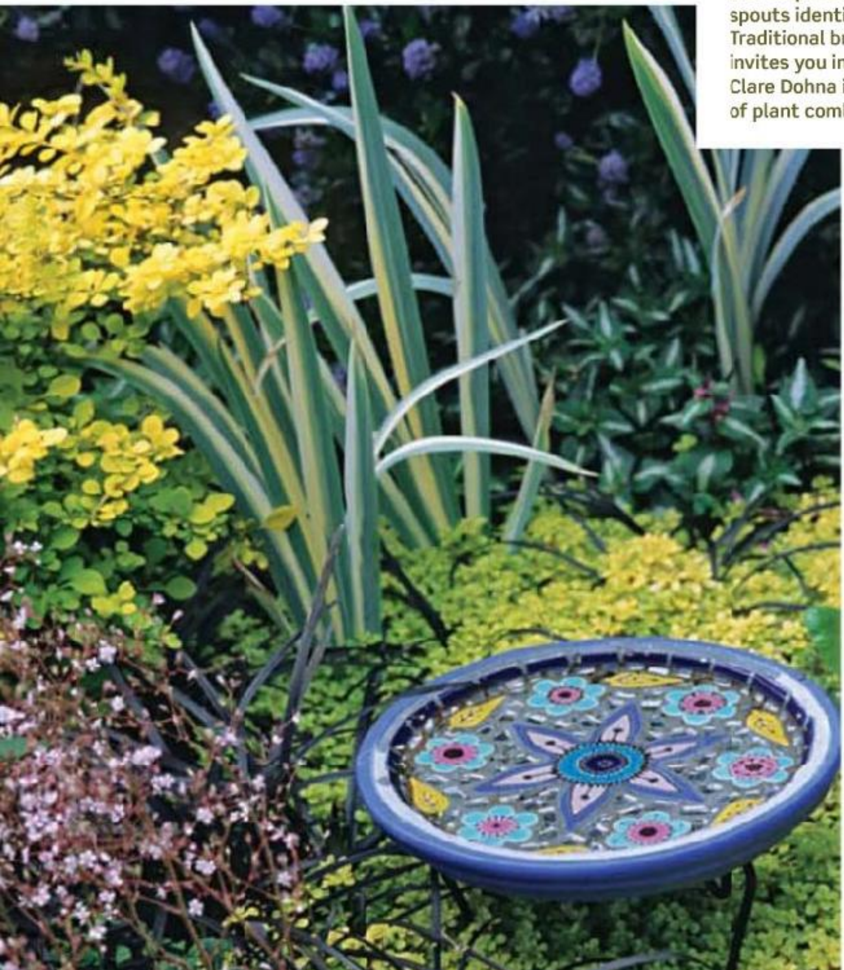
GOT RHYTHM
The rhythm of alternating pavers and grass offers a study in contrasts: soft and hard, living and non-living materials. It draws the eye, and the feet, toward the mysterious gap between crisply pruned hedges.





PATTERNS AT PLAY

Clockwise from top left: Pyramid of bowling balls creates a sense of scale and surprise. Wall fountain spouts identical streams. Traditional brick pattern invites you in. Mosaic by Clare Dohna inspires colors of plant combination.











TIMBER PRESS: ALLAN MANCELL (2); JACQUELINE KOCH

SWIRLS AND STICKS
Above: Granite pavers laid in a spiral create a swirling vortex, drawing you to the comfort of the cushioned chaise. Right: Repeated verticals of skinny smooth horsetail (equisetum) are set off by chunky granite walls.

BUILDING BRIDGES

A simple, boldly patterned platform bridge keeps a walker high and dry while crossing a watery garden bog. It also introduces architecture and a sense of order into an area that might otherwise seem too wild and random to attract attention.



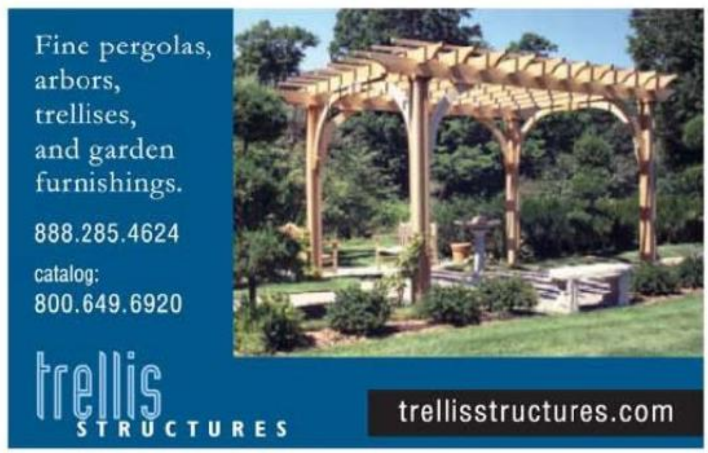

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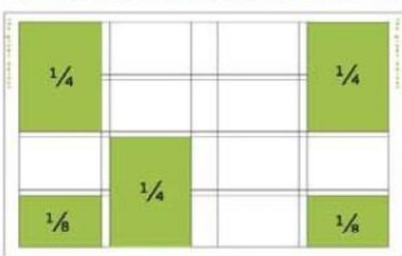

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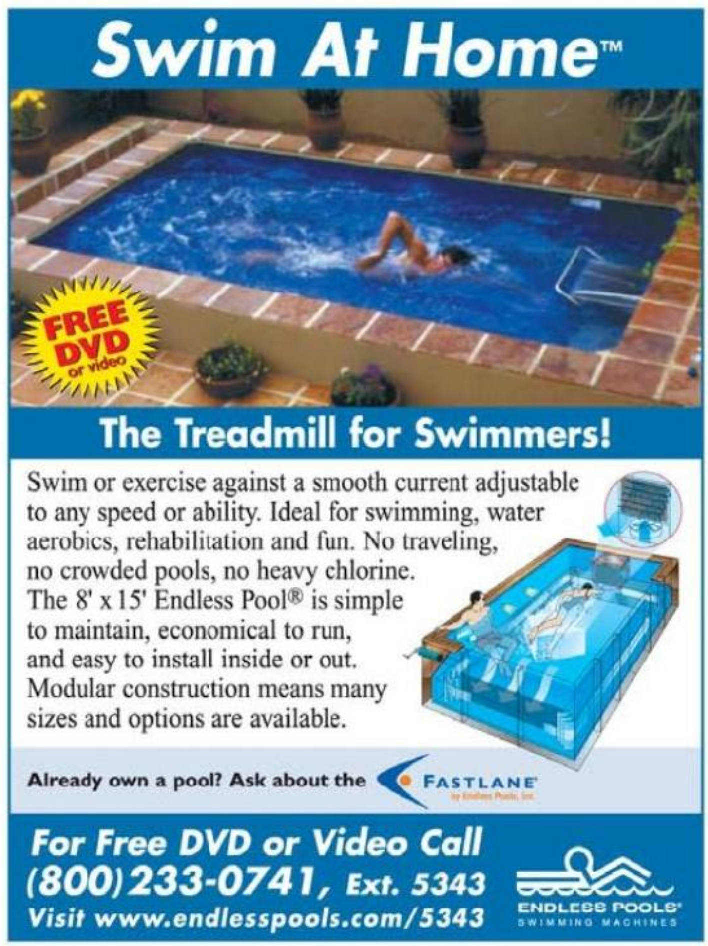

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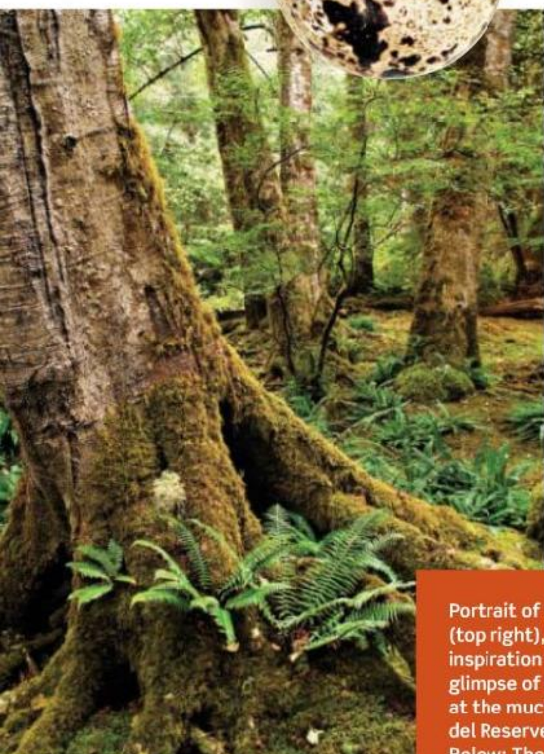
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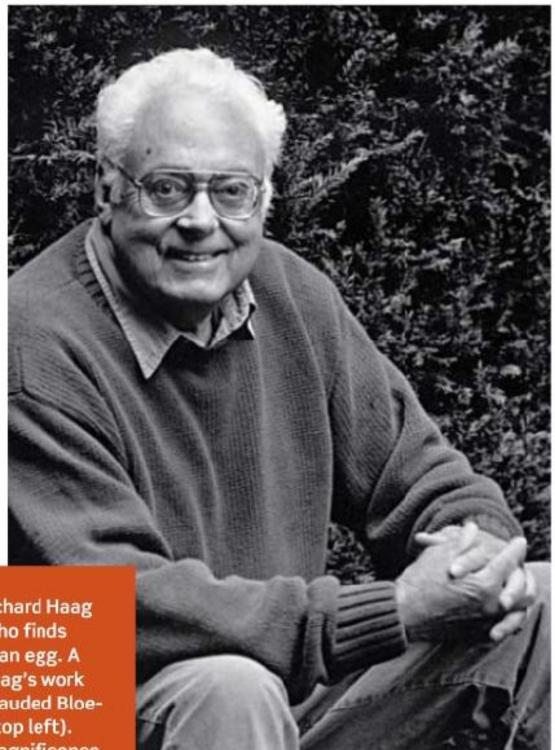
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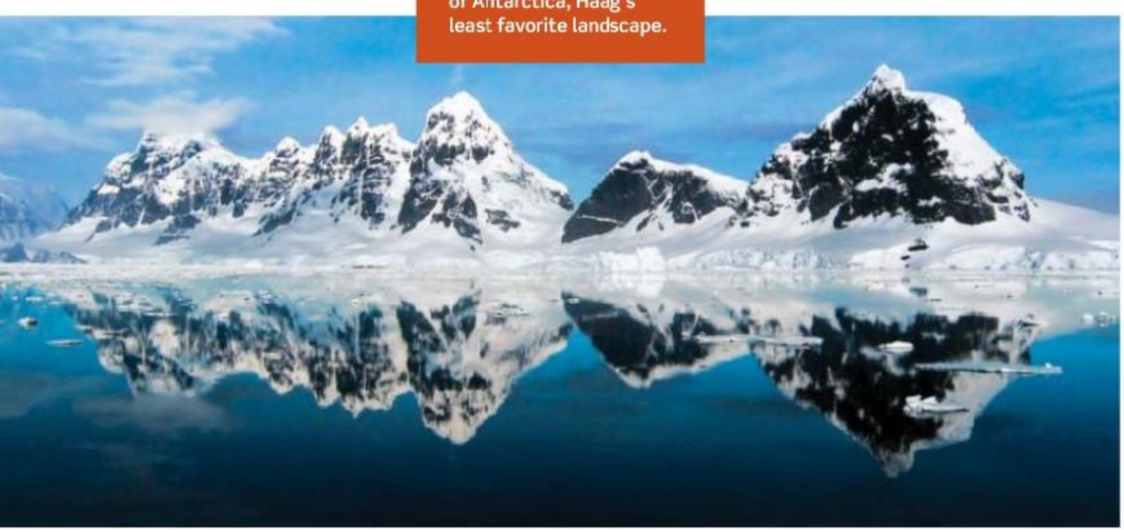
Nature Boy

LIVING LEGENDS ARE RARE, BUT SEATTLE-BASED LANDSCAPE ARCHITECT RICHARD Haag fits the bill. His trailblazing work in the 1970s at Gas Works Park, Seattle, set a standard for land reclamation that still stands today. He has persistently expressed the highest ideals of his profession—the belief that a connection with nature is fundamental to the good of society—and has twice received the ASLA President's Award of Excellence in Design.









Portrait of Richard Haag (top right), who finds inspiration in an egg. A glimpse of Haag's work at the much-lauded Bloedel Reserve (top left). Below: The magnificence of Antarctica, Haag's least favorite landscape.

Q. *Did you have a big break in your career and if so, what was it?*
A. I had a major break before my career began: a two-year Fulbright scholarship to Japan, wandering, musing, absorbing the non-striving-ness of the Buddhist nature. The gradual success I had over time was to gain the confidence of progressive architects (Ibsen Nelson, Fred Bassetti, Victor Steinbrueck, etc.) and finally win recognition from influential clients.
Q. *What kind of music best evokes landscape?*
A. Jazz.
Q. *What is the most underrated plant?*
A. Katsura tree, *Cercidiphyllum magnificum.*
Q. *Which landscapes have inspired you?*
The Woodland Cemetery, Stockholm, and the Saihoji Temple Zen Garden, Kyoto.
Q. *What is the most overrated landscape?*
A. Antarctica.
Q. *Name an object you wish you had designed.*
A. A fertile egg.
Q. *Which projects are you most proud of?*
A. Gas Works Park, Seattle, for persuading the public to accept and to honor an industrial ruin as the centerpiece of a pleasure park. This was a pioneering experiment in bioremediation, adaptive use and a new aesthetic. The second would be the Sequence of Gardens at the Bloedel Reserve, Bainbridge Island, Washington.
Q. *What is the best present you ever received?*
A. College education in exchange for military service (the GI Bill of Rights).
Q. *Is there anything you still aspire to design?*
A. The next two commissions.
Q. *What do you try to avoid?*
A. Any thought of retiring.

■ *For further information on the work of Richard Haag and Associates call 206-325-8119.*

ALAMY (1); MARK TURNER (1); MARY RANDLETT (1); WARWICK LISTER-KAYE/ISTOCKPHOTO (1)